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*Slanting cap with red-enameled circle identifies the famous Fashion-Point, and shows you exact color of lipstick inside. U. S. Patent No. 2162584.



Don't be all washed-up
that way, Pet!

Clinch that bath-freshness now—lest your
charm and chums fade away!

THAT HEAVENLY BATH! You feel radiant...
desirable. Yet, before the evening's over,
Cookie—you may be guilty of underarm odor.
And if daintiness deserts you—men may, too.

So be a Mum girl. After your bath washes
away *past* perspiration, give underarms Mum's
special protection against risk of odor *to come*.

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Safer for charm—Mum checks perspiration
odor, protects your daintiness all day or all eve-
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Safer for skin—Because Mum contains no harsh
or irritating ingredients. Snow-white Mum is
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Safer for clothes—No damaging ingredients
in Mum to rot or discolor fine fabrics. Economi-
cal Mum doesn't dry out in the jar. Quick, easy
to use, even after you're dressed.



Product of Bristol-Myers

Don't be Half-safe!



by
VALDA SHERMAN

At the first blush of womanhood many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

There is nothing "wrong" with you. It's just another sign you are now a woman, not a girl... so now you *must* keep yourself safe with a truly effective underarm deodorant.

Two dangers—Underarm odor is a real handicap at this romantic age, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills this odor on contact in 2 seconds, then by antiseptic action prevents the formation of all odor for 48 hours and keeps you shower-bath fresh. It also stops perspiration and so protects against a second danger—perspiration stains. Since physical exertion, embarrassment and emotion can now cause your apocrine glands to fairly gush perspiration, a dance, a date, an embarrassing remark may easily make you perspire and offend, or ruin a dress.

All deodorants are not alike—so remember—no other deodorant tested stops perspiration and odor so completely yet so safely as new Arrid. Its safety has been proved by doctors. That's why girls your age buy more Arrid than any other age group. In fact, more men and women everywhere use Arrid than any other deodorant. It's antiseptic, used by 117,000 nurses.

Intimate protection is needed—so protect yourself with this snowy, stainless cream that smooths on and disappears. This new Arrid, with the amazing new ingredient Creamogen, will not crystallize or dry out in the jar. The American Laundering Institute has awarded Arrid its Approval Seal—harmless to fabrics. Arrid is safe for the skin—non-irritating—can be used right after shaving.

Don't be half-safe. During this "age of romance" don't let perspiration problems spoil your fun. Don't be half-safe—be Arrid-safe! Use Arrid to be sure. Get Arrid now at your favorite drug counter—only 39¢ plus tax.

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PHOTOPLAY

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Cover: Lana Turner, star of "The Three Musketeers"
Natural Color Portrait by Paul Hesse

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JUNE, 1948

VOL. 33, NO. 1

PHOTOPLAY, published monthly by MACFADDEN PUBLICATIONS, Inc., New York, N. Y. General Business, Editorial, and Advertising offices: 205 East 42nd Street, New York 17, N. Y. Hollywood-Beverly Hills Office: 321 S. Beverly Drive, Beverly Hills, California. O. J. Elder, President; Harold Wise, Senior Vice President; Herbert G. Drake, Vice President; Joseph Schultz, Vice President; S. O. Shapiro, Vice President; Meyer Dworkin, Secretary and Treasurer; Edward F. Lethen, Advertising Manager, Chicago Office: 221 North La Salle St., Leslie R. Gage, Mgr., San Francisco Office: 1613 Russ Building, Joseph M. Doohar, Mgr., Los Angeles Office: Suite 908, 649 South Olive St., George Weatherby, Mgr. Re-entered as Second-Class matter, May 10, 1946, at the Post Office at New York, N. Y., under the act of March 3, 1879. Subscription rates: U. S. and Possessions and Newfoundland \$1.80 per year, Canada \$3.00 per year. All other countries \$4.00 per year. Price per copy, 15c in the United States, 25c in Canada. While Manuscripts, Photographs and Drawings are submitted at the owner's risk, every effort will be made to return those found unavailable if accompanied by sufficient first-class postage and explicit name and address. But we will not be responsible for any loss of such matter contributed. Contributors are especially advised to be sure to retain copies of their contributions, otherwise they are taking an unnecessary risk. Copyright 1948, by Macfadden Publications, Inc. All rights reserved under International Copyright Convention. All rights reserved under Pan-American Copyright Convention. Todos derechos reservados segun La Convencion Panamericana de Propiedad Literaria y Artistica. Title trademark registered in U. S. Patent Office.

Member of Macfadden Women's Group.
All foreign editions handled through Macfadden Publications International Corp., 205 East 42nd Street, New York 17, N. Y. Carroll Rheinstrom, President; Douglas Lockhart, Vice-President.
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Printed in U. S. A. by Art Color Printing Co., Dunellen, N. J.

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and
LIBERTY FILMS
present

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FRANK CAPRA'S
STATE OF THE UNION

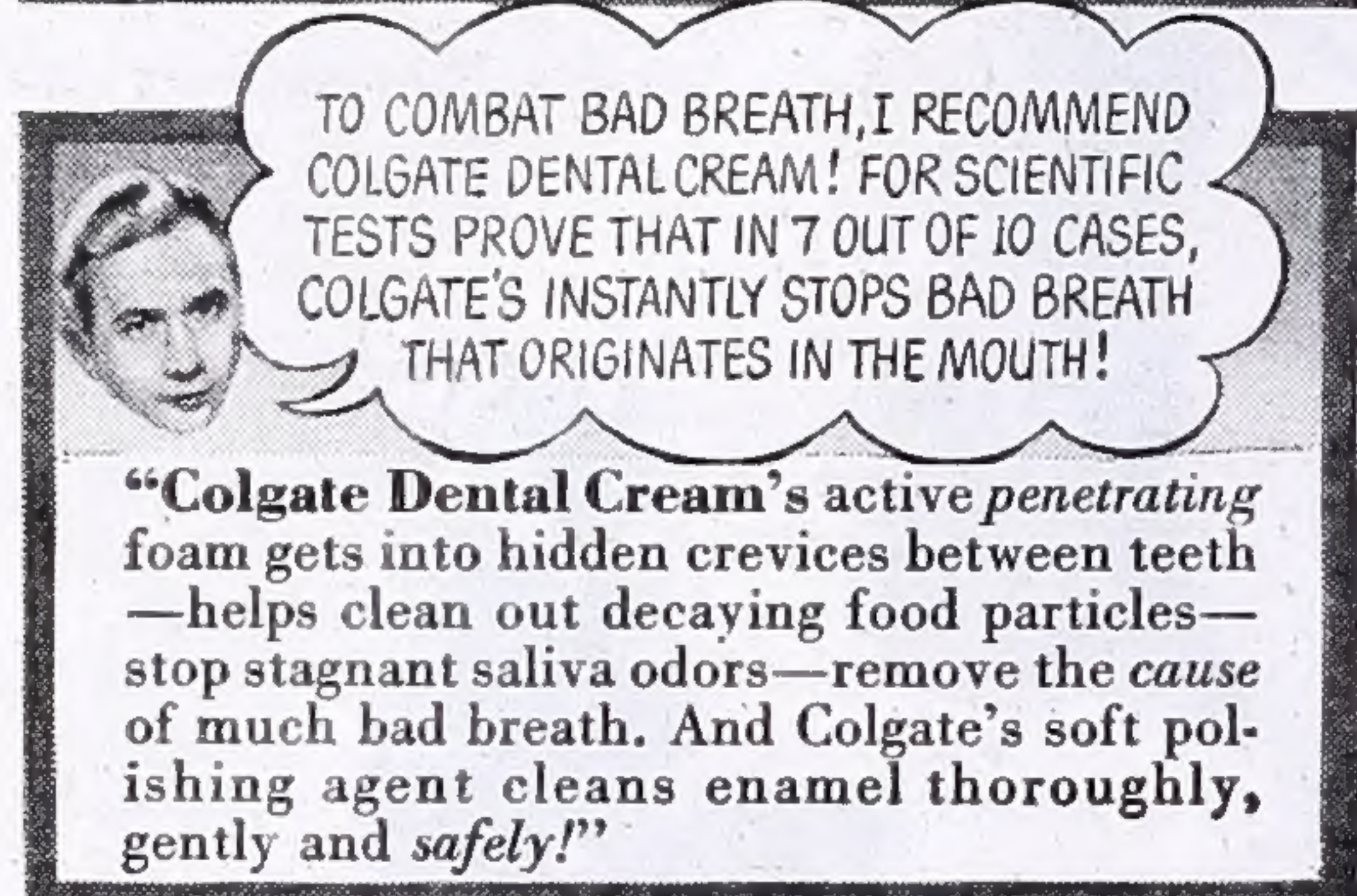
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Screen Play by Anthony Veiller and Myles Connolly
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Produced and Directed by FRANK CAPRA

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stage hit is now a
great picture with
great stars!

A
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**He's Still Got
a Lot to Learn!**



LATER—Thanks to Colgate Dental Cream



What Should I Do?

YOUR PROBLEMS ANSWERED
BY CLAUDETTE COLBERT

Claudette Colbert,
delightful star of
“Sleep, My Love”



DEAR MISS COLBERT:

Would you please print my name in Photoplay? We are two girls in a tuberculosis sanatorium who are now well enough to undertake light activities. We have started a foreign stamp collection, so we would appreciate it if your readers would send us any foreign stamps they receive and don't want.

We hope this is no trouble.

Emma O'Connor,
c/o St. Francis Sanatorium,
325 King Street,
Denver, Colorado

I am quite certain that you will be amazed by the number of people who will send you stamps for your collection. In the past, the readers of this column have repeatedly renewed my faith in the basic goodness of mankind.

Claudette Colbert

DEAR MISS COLBERT:

I have been married for five years. My husband works hard and loves our three-year-old daughter with all his heart.

The trouble is that I married him to spite my parents. They are very strict, religiously. They had picked out a boy for me to marry because he was of the same religion as my family. At the time I thought I didn't like him. I thought I liked the man I married.

My family said that I would be sorry and that I wouldn't like being left out of things. Nowadays, they have meetings to which we are not invited. My husband never complains.

The boy my family originally wanted me to marry married six months after I ran away with my husband. For nearly five years I never heard from him, but for the past six months he has been writing regularly. He writes that his marriage is a mistake and that he wants to get rid of his wife if I will marry him. I told my family about these letters and my father said, “See, how good he could make it for you, if you had married him instead of the dummy you did marry.”

Do you think I would be happy again if I left my husband and married the man my parents still favor?

Pauline A.

Unless you change your set of values, I don't think you will ever be happy. You have security, a loyal and hard-working husband, a baby whom your husband loves, a home, and exactly the life of which the average girl dreams. Yet you would exchange it all for a quickened pulse beat!

Your parents are completely and entirely wrong in trying to make

trouble—for any reason, that of religion included—between you and your husband. If they are really religious they should remember that sentence in the marriage service which says, “Those whom God hath joined together, let no man put asunder.”

As for the man who is writing to you; if his own marriage has not worked out, that is his misfortune and he shouldn't involve you in it. Don't ruin your future and that of your husband and daughter by expecting marriage to be a continuous roller-coaster ride.

Claudette Colbert

DEAR MISS COLBERT:

I was married three years ago, when I was seventeen and my husband was nineteen. We were so happy to be together and to furnish our home. When we discovered that there was to be a baby for our wedding anniversary, we really were thrilled.

However, our little girl was born with cerebral palsy. She can't sit, can't crawl, can't do any of the things normal children do. She was sixteen months old when our little boy was born. He is strong, healthy, beautiful. At six months of age he was as advanced as a baby a year old.

Naturally, he is my husband's idol. On the other hand, my husband never goes near our little girl . . . not that she would know if he did.

Our family doctor and the clinic to which we took the little girl, both advise us to put her into a home. They say that she will get better care and that we must consider the welfare of our son.

When I discussed this with my husband's mother, she said that the illness of my daughter was a punishment inflicted on me for something I had done and that the only way to make things right was to care for the child myself.

Some of my friends agree with her and say that a woman who prides herself upon being a good mother should take care of an ailing child herself.

What do you think?

Verdell P.

Not for one instant could I agree with your mother-in-law that any of the tragic accidents that befall human beings result from the direct expression of life's deliberate wrath.

If there were such a thing as blame to be attached, your mother-in-law might realize that her son could be the one at fault, since the unfortunate child is also his.

To be a good mother, you must consider the best interests of both children, and your doctor is the best judge of (Continued on page 6)

“Do all
rich women
play games
like this?”



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Rita
HAYWORTH • **Orson WELLES**
in
The LADY from SHANGHAI

with Everett SLOANE and Glenn ANDERS • Screenplay and Production by Orson WELLES

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says **MARTHA VICKERS**

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Producing Artists'

"RUTHLESS"

"The taste-test showed me RC's best," says Martha Vickers. "I compared the leading colas in paper cups—picked RC the best-tasting. Now I always make sure I have Royal Crown Cola at home." Make sure you, too, get RC—because only RC gives you all three: (1) Cool refreshment. (2) Two full glasses. (3) Best-by-taste-test flavor.



MARTHA TAKING THE FAMOUS TASTE-TEST

(Continued from page 4) that. He has already given his advice.

You should—I believe—place your daughter in a good home where she will receive the best of care.

Incidentally, don't allow the comments of your friends to make you unhappy. You will find that those most self-righteous in advising you to carry a crushing burden are always those least likely to offer aid in bearing the load.

Claudette Colbert

DEAR MISS COLBERT:

How may a small community raise about twenty-five hundred dollars to buy a new organ for their church?

The Greek Community here consists of about three hundred people, both young and old. Through a period of years we have managed to build a little church and pay for it completely. Now, with our mortgage clear, our church organ is wearing out. Any day it is going to groan its last.

In normal times this would not represent too great a problem, as we are a thrifty group. However, there is no member of our congregation who fails to send weekly food packages to Greece, and each person has contributed generously to Greek War Relief. Can you think of some plan?

Artemie S.

Fortunately, your small Greek community is located in a large city.

Why don't you do this: Have your choir perfect a program of Greek folk songs, both religious and secular. Get a group of your young people to develop a series of Greek folk dances and perform them in costume. Try out your program in your own meeting hall until you feel that it is truly professional. Then give the entertainment, for a small fee, before your own people, inviting representatives from the local newspapers to come as your guests.

Then (the newspaper people will probably give you news space) run an ad in the papers, offering your program to other church or fraternal organizations on a share-the-box-office basis. If you and your host group split the income, I believe it will not be long before your organ money is in the bank.

Claudette Colbert

DEAR MISS COLBERT:

My husband and I have been married for a little over ten years. I was eighteen and he was twenty-two when we married. At that time, my husband was making one hundred dollars a month, and I was employed also. We bought our home, furniture and car, then he was drafted.

He was in service almost four years. Our daughter was born just a few days before he went overseas. While he was gone I saved nearly all of my allotment, using it to pay off our debts. When my husband came home, I had cleared up everything so that we owned our home outright.

While he was away, I stayed at home with my baby, day after day, week after week, only seeing his parents or mine when they came to call. I looked forward to his coming home so that I could have some recreation. Now that he is back, he never wants to go anywhere in the evening. He says he is tired from the day's work; also he is studying law three evenings a week. After classes, he bowls with a law school team. On Saturday afternoons he plays golf with men friends and on Sunday he wants to sleep until noon, read the paper, take a nap, have a big dinner (which I prepare) then listen to the radio and go to bed early. He says that Sunday driving is too hazardous.

I try to be a good wife and mother. But I am getting so stale and stupid that I want to scream. Can you (Continued on page 8)

NOW!... A NEW CHAPTER IN GREAT SCREEN DRAMA

"You told me your secret - now I'll tell you mine!"



A performance unsurpassed in power by

BETTE DAVIS

as Susan Grieve in

"WINTER MEETING"

THE NEW **WARNER BROS.** SUCCESS

WITH JANIS PAIGE • JAMES DAVIS

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MUSIC BY MAX STEINER





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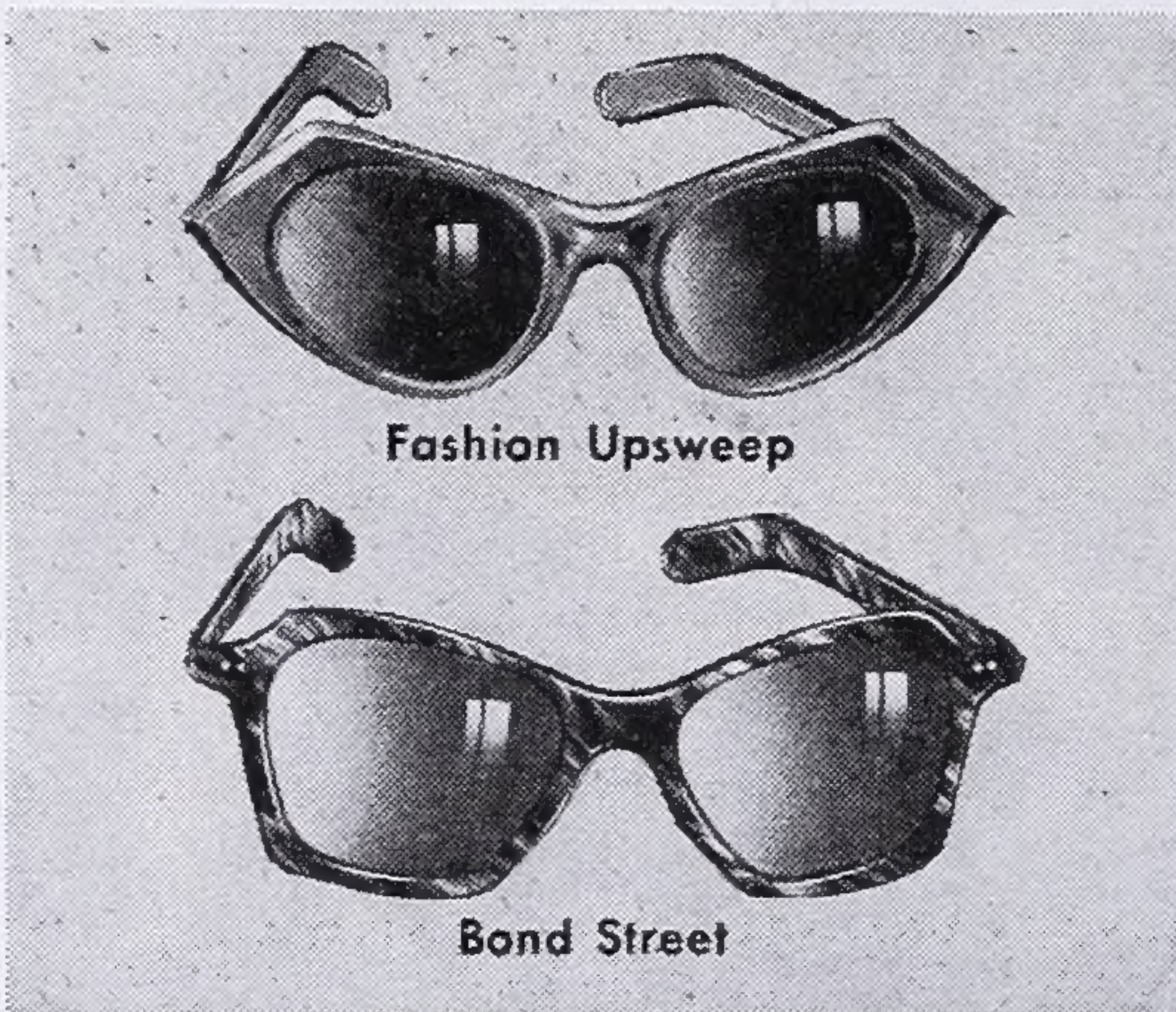
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Costume-blend colors to harmonize with your summer wardrobe . . . lipstick, pool blue, black, flesh, shell. All Grantly sunglasses are tested for optical safety to protect against infra-red and ultra-violet rays.

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***GREGORY PECK**

*One of the 7 great stars in
DAVID O. SELZNICK'S production of
ALFRED HITCHCOCK'S

THE PARADINE CASE

starring

GREGORY PECK • ANN TODD
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ATTENTION MOVIE FANS!

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for autographed 8" x 10" picture of Gregory Peck



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Priced to include Federal Tax

See your jeweler or write for Treasureland Booklet with Little Known Facts About Diamonds.

**TREASURELAND
RING COMPANY**
Box 1, Chicago 90, Illinois

(Continued from page 6) tell me how I can persuade my husband to realize that I need some change of scene, too?

Evelyn S.

I agree with you that years of unrelieved housework can begin to depress one's personality.

However, I think you are going to have to rely on your own efforts to build a life outside your home.

Luckily, you live in a large city that affords many cultural advantages. Your largest department store is one in which I have spent many delighted hours. Several times a year they give a style show at one—an event well worth attending.

Undoubtedly you have a group of school friends whom you haven't seen for some time. Ask them to visit you.

You should interest yourself in some study entirely aside from your daily life. Become a camera bug or learn about antiques. Then prowl around second-hand shops in search of them. Refinish them and keep them for your own home or sell them to your friends.

The outcome will be that, with fresh interests, you will become a new person, one whom your husband might like to accompany him when he seeks recreation.

Claudette Colbert

DEAR MISS COLBERT:

Your advice to aspiring actors is always "Obtain experience in your home town."

My home town does not have a Little Theatre Group nor any comparable activity for aspiring actors.

Can you tell me how an establishment of this kind could be organized?

Franc B.

There are three prime requisites for forming a group: A person with some theatrical or dramatic background or training to serve as director, a place in which to rehearse and a play.

It seems to me that the best person to approach would be the local high school speech teacher. Once your coach is set, you should make arrangements to borrow the school auditorium or some such space with a stage, however small.

You will find dozens of people who will enjoy participating in the plays. Try to draw into your group your local post man, grocer, dentist, lawyer, as well as their wives. You will be amazed at the unexpected owners of real talent.

Claudette Colbert

*Have you a problem
which seems to have
no solution?*

*Would you like the thoughtful
advice of*

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, California, and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

~ It's Listerine for You, Chum... but **QUICK!**



The "Bottle Bacillus" (Pityrosporum ovale)

THOSE innocent-looking flakes and scales you see on scalp, hair or dress-shoulder are a warning. They may be symptoms of infectious dandruff . . . and that is a distressing, unsightly condition that no woman wants to risk.

This is no time to fool around with smelly lotions or sticky salves that cannot kill germs. You need antiseptic action . . . and you need it quick! It's Listerine Antiseptic for you, followed with several minutes of vigorous finger-tip massage.

Kills "Bottle Bacillus"

Listerine Antiseptic gives your scalp

and hair a wonderfully cool and refreshing antiseptic bath . . . kills millions of the stubborn "bottle bacillus" (Pityrosporum ovale). This hard-to-kill germ, many dermatologists say, is a causative agent of the trouble.

You will be delighted to find how cool and clean your scalp feels . . . how wonderfully fresh your hair looks . . . and how quickly those distressing flakes and scales that rob the hair of its magic, begin to disappear.

In clinical tests twice-a-day use of Listerine Antiseptic brought marked improvement within a month to

76% of the dandruff patients:

When you wash your hair

If you're smart you will not wait for symptoms; you will make Listerine Antiseptic and massage a part of your regular hair-washing as countless fastidious men and women do. It's a healthful, cleanly habit and may spare you a nasty siege of trouble.

Listerine Antiseptic is the same antiseptic that has been famous for more than sixty years in the field of oral hygiene.

LAMBERT PHARMACAL COMPANY
St. Louis, Missouri

LISTERINE ANTISEPTIC for INFECTIOUS DANDRUFF

NEW! Have you tasted the zippy MINT flavor of today's Listerine TOOTH PASTE with 25% more Lusterfoam?



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“Um-m-m, Good!”



Okay, honey, tuck in your tongue!

It'll be quite some time before mother hears you say, “Ummm, Gerber's all taste so good!”

But like thousands of other tots, you've been smacking your lips over the wide variety of Gerber's—ever since you began to eat from a spoon.

Babies certainly go for variety.

The doctor said so way back when we started you on Gerber's 3 Cereals. And ever since, Gerber's have kept your spoon filled with tempting surprises — *Soups, Vegetables, Fruits, Meat-Combinations and Desserts!*



Calling all Mothers!

Remember, doctors approve Gerber's too! So, you know baby's flavor-favorites are as nutritious as they are delicious! For easier change-over and less leftovers, Gerber's 15 Junior Foods come in the *same size container* as Gerber's 20 Strained Foods! All are the *same low price too!*



FREE! Samples of Gerber's 3 tasty Cereals. Write Dept. F-68, Gerber's, Fremont, Mich.

Babies are our business...
our only business!



Gerber's

BABY FOODS
Fremont, Mich. — Oakland, Calif.

3 CEREALS • 20 STRAINED FOODS • 15 JUNIOR FOODS

HOLLYWOOD HEADLINERS

A rebroadcast from the
Photoplay radio program,
Hollywood Headlines

MEG COLE had been working for two weeks as a messenger girl at RKO Studios when the day she had dreamed of finally arrived. An envelope came in to be delivered personally to Cary Grant. “Let me take it—please let me take it,” and Meg went flying, feet hardly touching the ground—and kept right on going—right by the bronzed Cary as he sat outside the sound stage in the sun.

“Oh, I'm so sorry. I didn't mean to pass you, Mr. Grant,” she stammered.

“What's your name?” asked Grant, grinning at her solemnity.

“Just Meg,” she said.

“Think this is important, ‘Just Meg?’” Cary asked kiddingly. “Suppose you open it and let's see.” Meg solemnly opened the envelope reading aloud that one Cary Grant owed RKO Studios a phone bill of eleven cents. “It is important,” Cary laughed. Meg laughed too, and felt at ease with him. From then on Meg delivered all Cary's messages.

When he asked her ambition, she told him, “I want to be an actress.”

“If you want to badly enough you'll be one and a good one,” Cary told her.

Meg joined RKO Studio players. And sometimes Cary would bring his date and sit ringside, applauding her performances in the training-school plays. When Ingrid Bergman came on the lot to make a picture with Cary, he introduced Meg to her. Every day after that she watched Ingrid work.

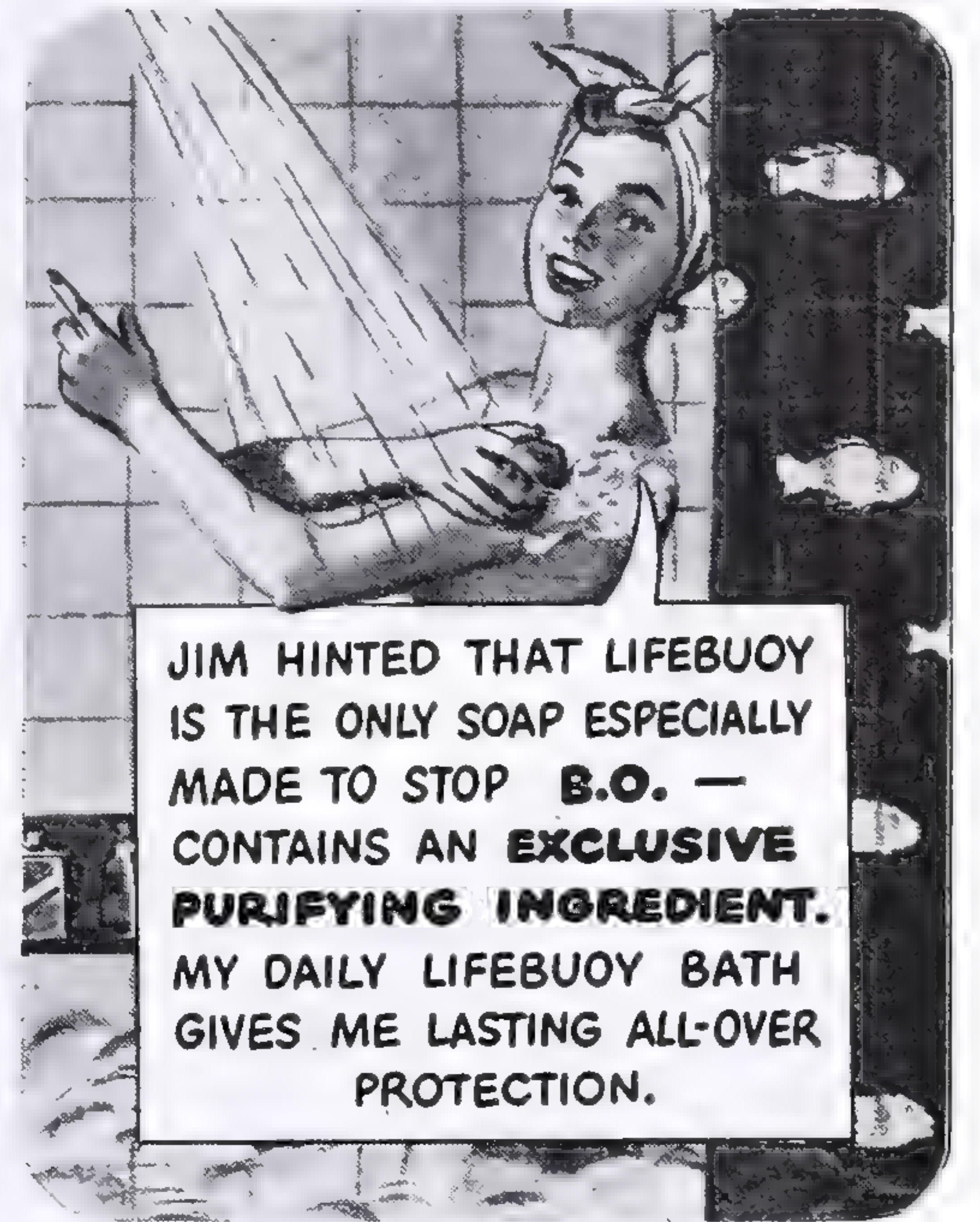
Some months later Meg was called to Alfred Hitchcock's office. “Walk, Meg, walk around the room,” the director said. Meg walked. Unconsciously she imitated the Bergman walk—a walk she had studied so well. “Fine,” he nodded. “Go to make-up and wardrobe right away. They'll fix you up.”

Skilled hands fitted Meg into a glamorous gown—made up her face. “Now for the slippers,” somebody said and Meg slipped her feet into golden sandals. A perfect fit. “Ready, ‘Miss Bergman?’” said the assistant director, laughing and giving her a sweeping bow. He looked her over approvingly. “Even the slippers fit. Cary thought you could wear them.”

“Cary,” thought Meg. So that was it. It happened that after the picture had been finished the studio needed a long shot of Ingrid Bergman. But to get Ingrid back for that scene would cost \$15,000. And Cary Grant had suggested Meg Cole—influenced them to give her a chance to be in Ingrid Bergman's shoes—a chance to realize her dream of co-starring with him, if only for a day.

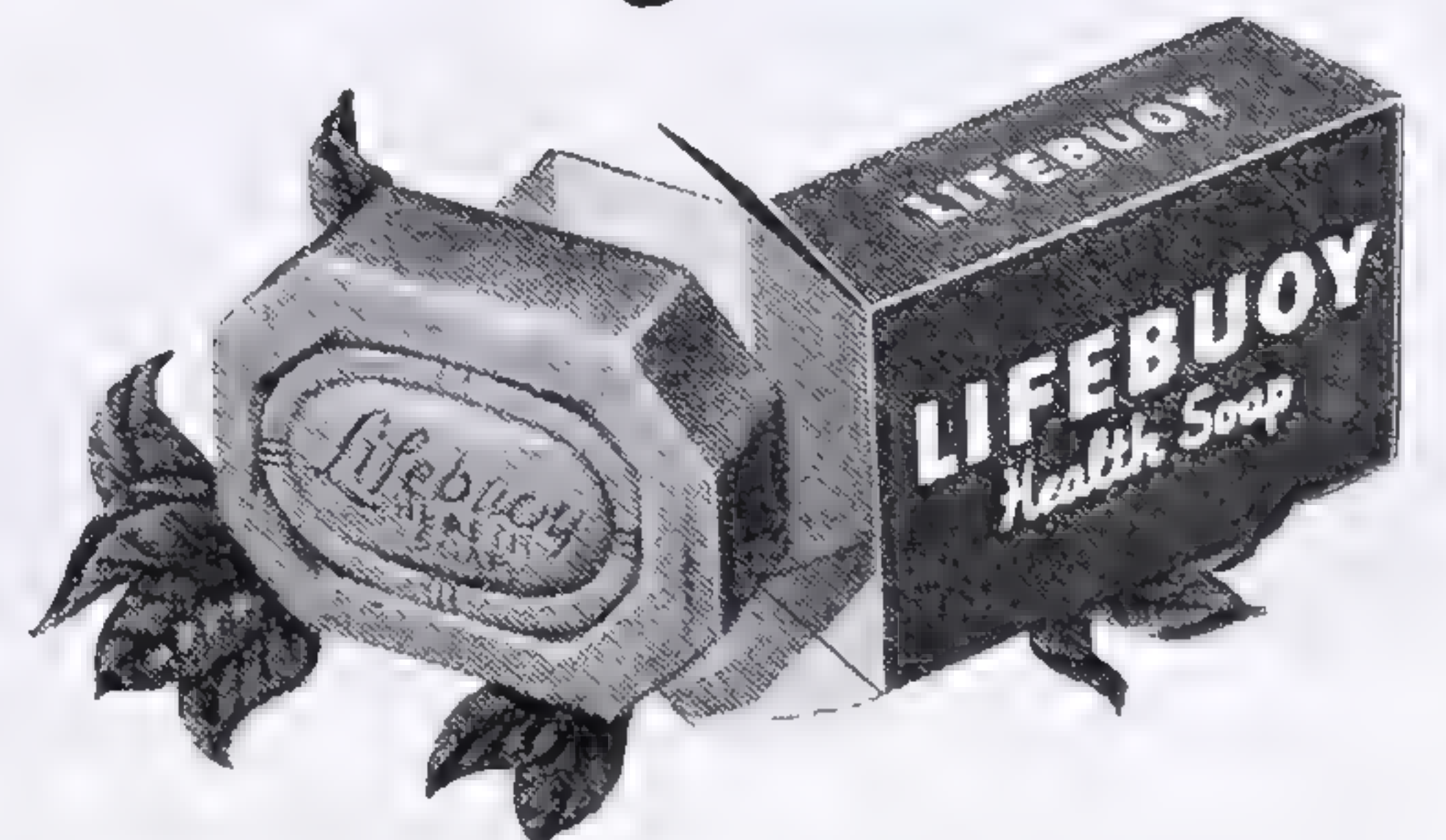
“I'm ready,” said Meg proudly, as she walked toward the limousine.

Now it's dates and more dates for Lois!



The refreshing bath
that gives lasting protection!

Used in the
homes of
40 million
Americans



ANOTHER FINE LEVER PRODUCT

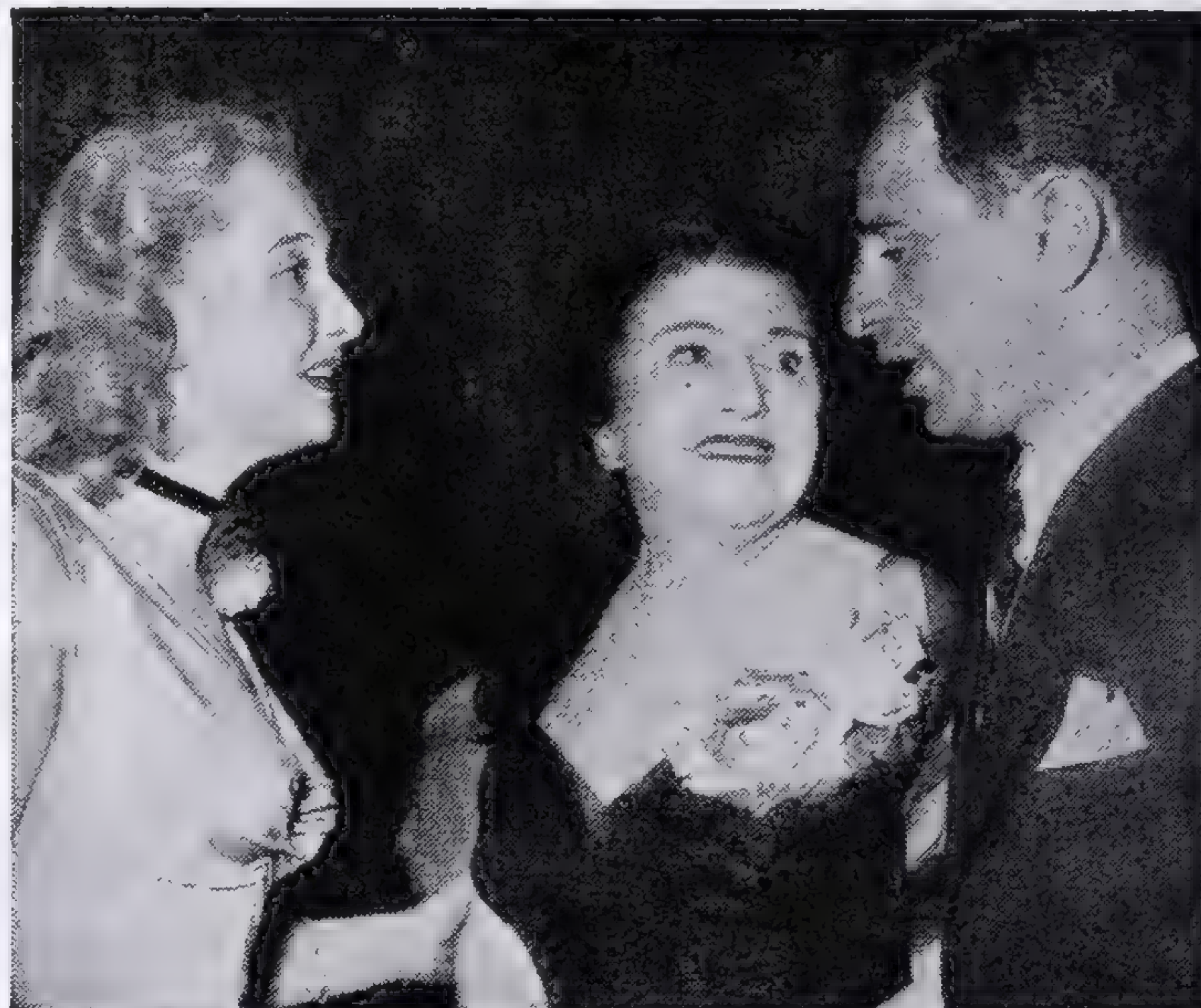
INSIDE STUFF



Academy Award smiles from best actor Ronald Colman, best actress Loretta Young and best film producer, Darryl F. Zanuck



The Greg Pecks returned from Nassau vacation for dinner. His film, "Gentlemen's Agreement," rated "best"



Celeste Holm, best supporting actress, Louella Parsons and Elia Kazan, Oscar-winning director of best film



Edmund Gwenn puts an extra polish on Oscar he won for his portrayal in "Miracle on 34th Street"

Oscar Night: Just five weeks after Photoplay's distinguished Gold Medal Awards Dinner, came the great night of the Academy Awards, better known as "Oscars." Drama—right off the cuff—occurred when the unexpected name of Loretta Young was read as winner. The town was certain Rosalind Russell would win for "Mourning Becomes Electra." RKO had even planned a large party in her honor at Mocambo later. But Loretta, as Katie in "The Farmer's Daughter," walked off with the Oscar instead.

First star out of the Shrine Auditorium, Rosalind disappeared into the night. Two hours later, after the blessed relief of tears we suppose, she rushed past Cal's table at Mocambo to effusively greet Loretta while cameras clicked.

"I feel worse for Travis Banton who designed this dress for the occasion," Roz said, glancing at the beautiful white chiffon creation. And here's a prediction. Just as Bette Davis won an Oscar the year after everyone thought she'd get it for her unforgettable performance in "Of Human Bondage," Roz is sure to be a future winner.

Standing out in memory are the dignity and obvious pleasure of Ronald Colman ("A Double Life"), the sincerity of Celeste Holm ("Gentleman's Agreement"), the catch in

Hear Cal York on "Hollywood Headlines"—Saturday morn-



Jean Hersholt and Ingrid Bergman admire Oscar won by James (Uncle Remus) Baskett for performance in "Song of the South."



Gene Markey and wife Myrna Loy were among the guests at brilliant presentation of 1947 Academy Awards



Susan Hayward, with husband Jess Barker, was one of nominees for an Oscar for her role in "Smash-Up"

Edmund Gwenn's voice ("Miracle on 34th Street"), the quiet joy of James Baskett ("Song of the South"), the pertness of English Jean Simmons who accepted four technical awards for J. Arthur Rank, and the good humored lines of Ken Murray ("Bill and Co"), as they accepted their awards.

The voice of the late Grace Moore ringing out from the screen, the beauty and dignity of the presentations, the nominated songs sung by Dinah Shore, Gordon MacRea, Johnny Mercer with the Pied Pipers, Dennis Day and Frances Langford all contributed towards making the Twentieth Anniversary Awards one of the best.

People Are Talking About: The reported rift between Rex Harrison and wife Lilli Palmer and the reason behind it . . . The inevitable reunion between Jane Wyman and Ronald Reagan, if either will make a conciliating move . . . The outstanding performance of Van Johnson in "State of the Union" and the miscasting of Angela Lansbury in the same film . . . The death of all misunderstanding between Louella Parsons and Hedda Hopper, when Hedda praised producer Harriet Parsons's picture "I Remember Mama" . . . The bad photography of Valli in "The Miracle of the Bells" . . . The

ings on ABC—10:30 ET; 9:30 CT; 11:30 MT; 10:30 PT.



Rosalind Russell, Loretta's closest rival, congratulates the Tom Lewises at a Mocambo party later

Cal York's Gossip Of Hollywood

Photographs by Fink and Smith



INSIDE STUFF

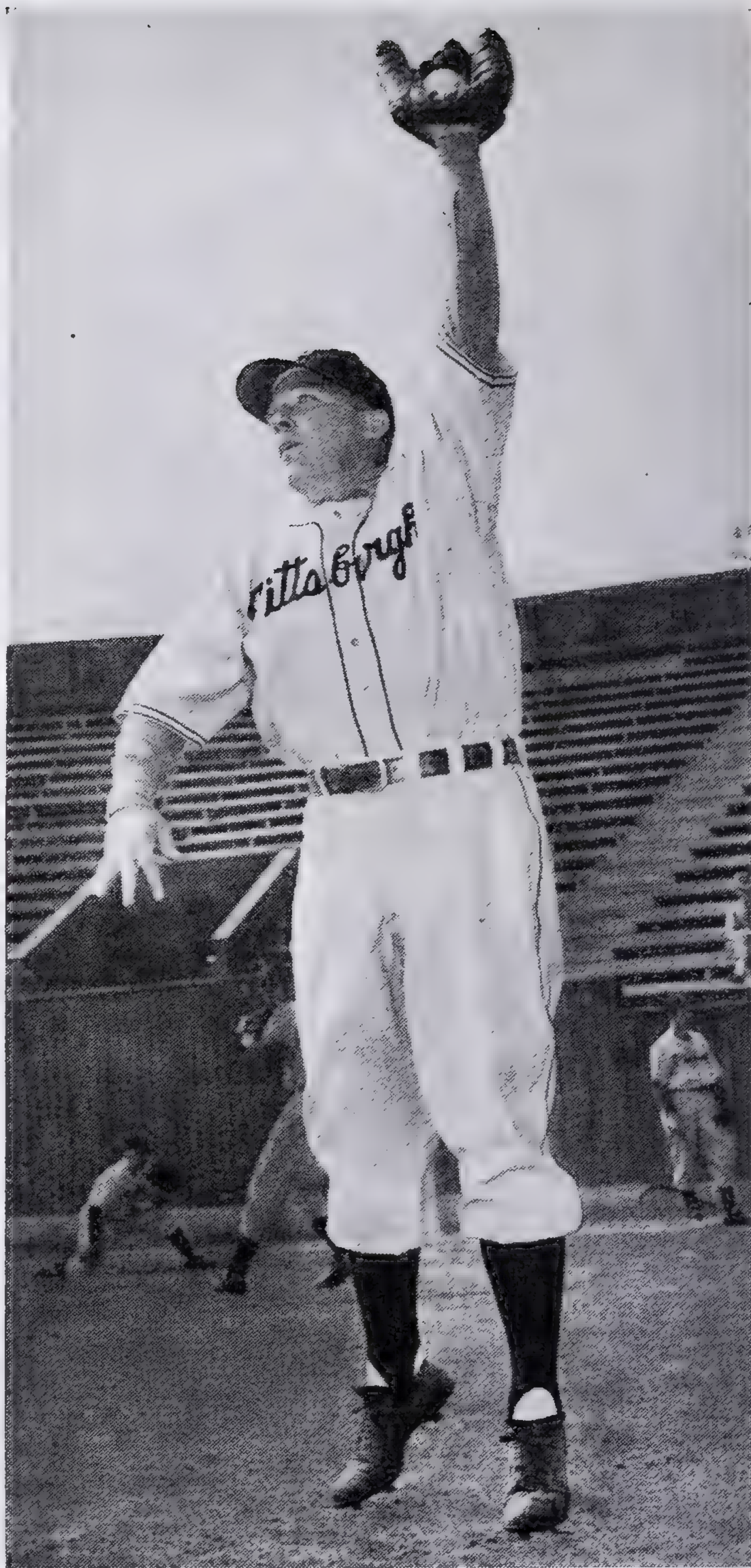
cane-carrying swank of English actor Robert Newton and the likableness of Mrs. David Niven . . . The lifting of the British tax and the obvious dearth of outstanding American films in the year 1947. And the hope that 1948 will find us back again on top of the heap . . . Linda Christian's passing out information to one and all that she and Ty Power will marry when his divorce is final in January and they will have four children.

Tribute to Louella: Stars, producers, writers and friends gathered in the Ambassador's Coconut Grove to pay tribute to columnist Louella Parsons at a dinner given in her honor by the Hearst Publications.

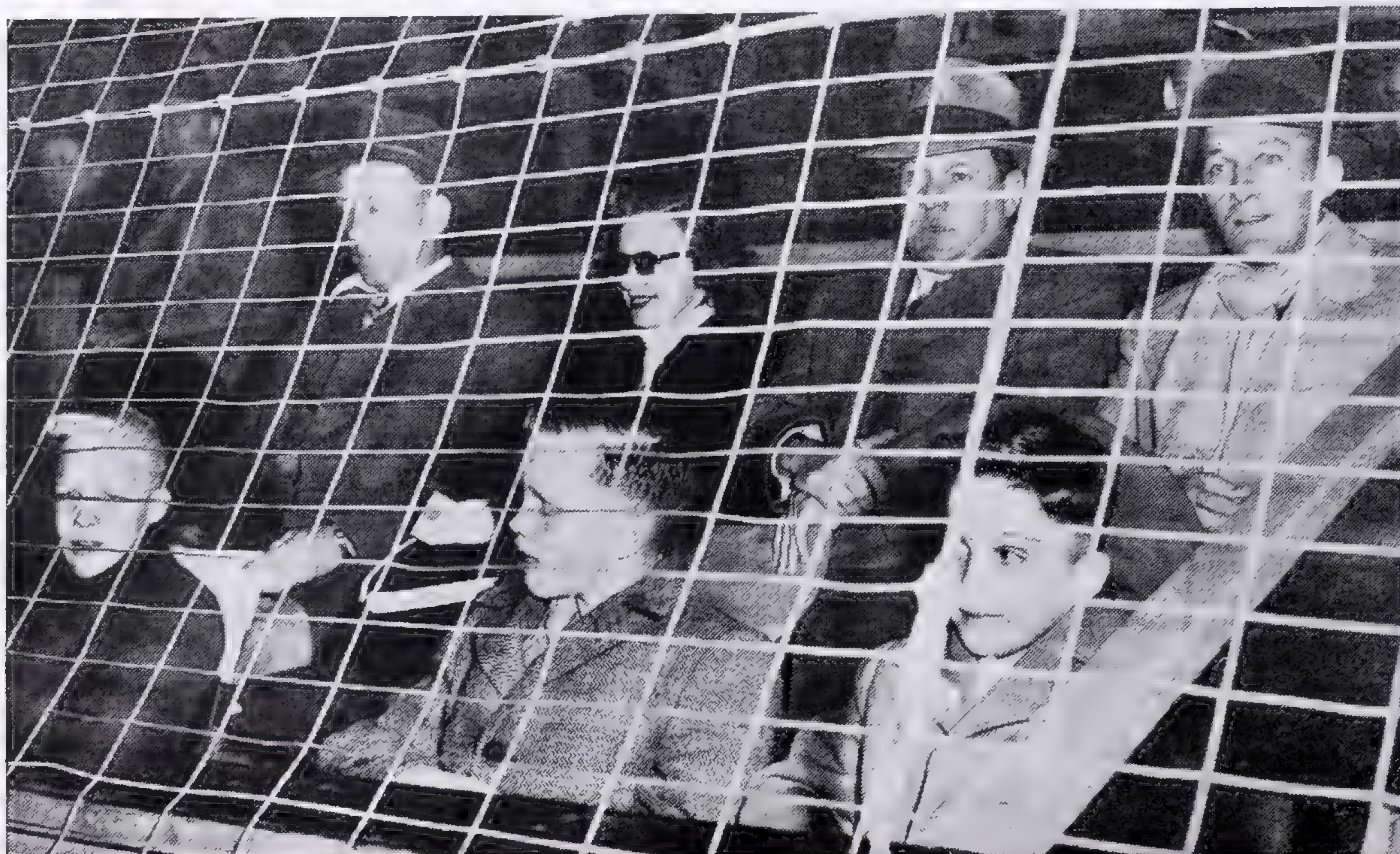
On the arm of California's Governor Warren, Louella walked into the room to receive thunderous applause. With her on the dais sat the speakers, Governor Warren, Mayor Bowron, Joe Schenck, L. B. Mayer, Darryl Zanuck, Jack Warner, Sam Goldwyn, Jack Benny, David and Bill Hearst, Bob Hope, Louella's husband Dr. Harry Martin, and her daughter Harriet. Comics Jack Benny and Bob Hope brought laughter and tears with their quips. George Jessel, as master of ceremonies, brought down the house.

Cal invited as his guest Philip Reed. With Lana Turner and Bob Topping we took off together for the gala evening. Lana, of course, looked a dream. Next to us sat Dan Dailey and his lovely wife Liz, who have a camaraderie that's really wonderful. What a natural couple they are! Mrs. Dailey had had her filmy tulle gown fireproofed that day, and worried lest the fumes still lingered. Franchot Tone, looking rather glum, with his young wife and Mr. and Mrs. George Murphy, sat at the far end. Just across from us sat Bert Friedlob and his wife Eleanor Parker, who presented him with a little daughter, Susan Eleanor, just a few days later.

At a corner table and cute as a bug's ear sat Shirley Temple and her husband John Agar, applauding the songs of Eddie Cantor, Tony Martin, Dinah Shore, Danny Thomas and Betty Garrett. All over the room jewels flashed in unison with flashlight bulbs while beautiful women and handsome men formed a panorama that could happen only (Continued on page 16)



Good catch! Bing Crosby gets a workout from his team, the Pittsburgh Pirates, during training sessions in California



Watching an exhibition game are Leo Lynn (Crosby stand-in), Dixie Crosby, Pirates' president Frank McKinney, Bing and his sons, Philip, Dennis and Lindsay

Richard Widmark, with his wife at a recent premiere, proves a "bad" boy can be charming



Back in the party mood is pretty June Haver, escorted by her favorite dentist, Dr. John Duzik



Handsome Bob Stack brought his best girl, socialite Irene Wrightsman, to a Louella Parsons party





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for autographed 8" x 10" picture of Louis Jourdan

INSIDE STUFF



Sweet and low: That's Shirley Temple's answer to husband John Agar at a party

(Continued from page 15) in Hollywood.

And Cal, who has known Louella as a close and dear friend for many years, a friend one can go to in trouble as well as in happiness, was never prouder or happier. It was Louella's moment and one she richly deserved.

Bing and Dixie: We drove up to the Crosby home and rang the bell of the impressive white house. But inside, the feeling of impressiveness vanished. There was coziness, happiness and warm family feeling as Cal and Dixie renewed an old friendship. One of the twins (we never can tell them apart) went about searching for one of his tennis shoes—just like boys in homes everywhere. Pretty, sharp as a tack and with a figure any star would envy, Dixie, who looks like the boys' sister, talked of their school grades, of their homework and proudly told of Lindsay's above-average school record. After inspecting the living room now in process of redecoration, we took off for Bing's broadcast.

With Bing's writer and producer, Bill Morrow, and Bing and Dixie, we dined later at Lucey's. The conversation was mostly about baseball and the Pittsburgh Pirates, of which Bing is part owner. There's an unsophisticated, genuine quality about Crosby which accounts in part at least for those repeated awards that come his way. He's interested in his work but not to the exclusion of everything else, as are so many actors. Fishing, hunting, baseball (he'd been out playing with the Pirates every day for weeks except rehearsal days), his family and his wife, above all, are his main concern in life.

Paramount Day: What started out as lunch with Macdonald Carey ended up as old home week on the Paramount lot recently. Mac was beginning work on "The Great Gatsby" and with three films behind him, "Hazard," "Dream Girl" and "Abigail, Dear Heart," he was feeling definitely "in movies."

After lunch we strolled over to "The Tatlock Millions" set and knew even before we were told that Barry Fitzgerald was among the cast. It was the pipe, begorra, that told us. What a rare odor, like mildewed shamrocks from old Erin.

"What are you doing in a director's chair?" we asked (Continued on page 19)

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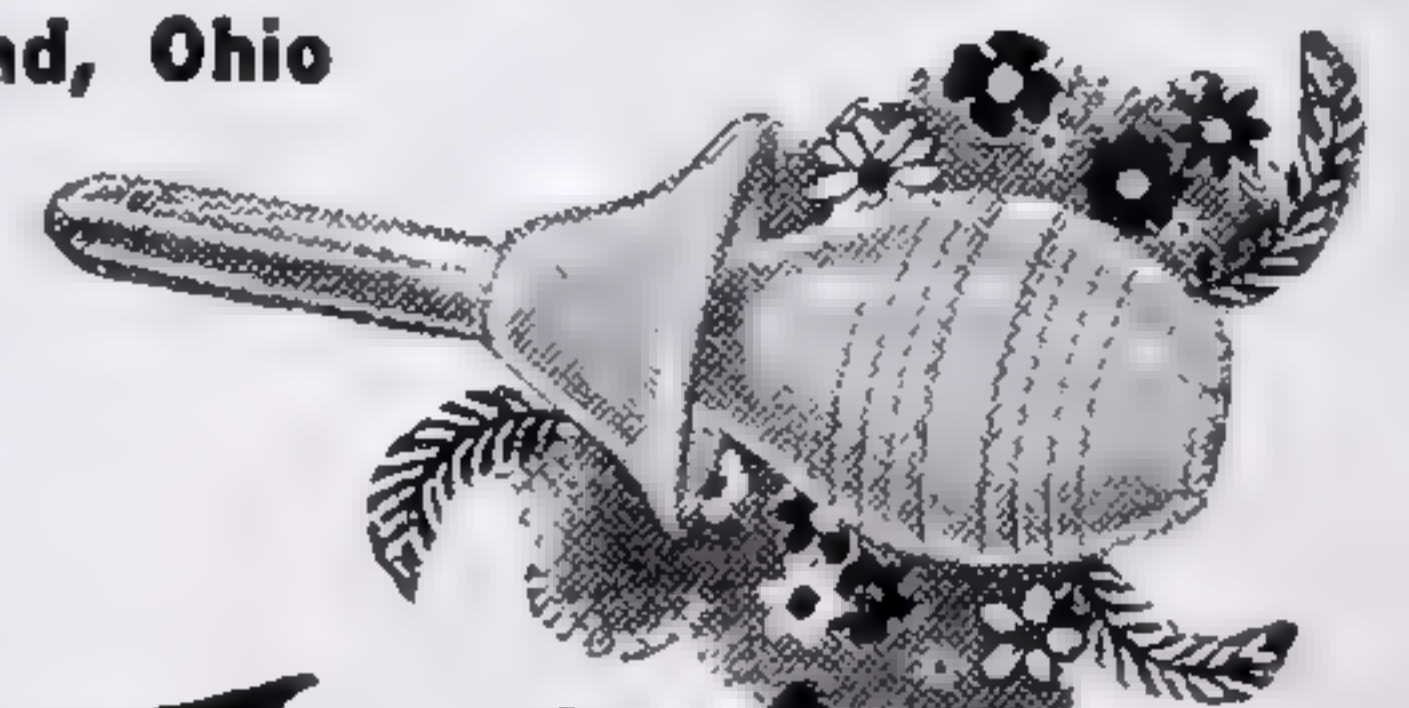
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Beauty Spots



Naturally pretty:
June Lockhart,
star of stage and
screen

By
Mary Jane Fulton

A Miss Makes a Hit

JUNE LOCKHART has been in and out of the movies, and on and off the stage all her life. The only child of the well-known stage couple, GENE and KATHLEEN LOCKHART, June has often watched her parents at work from the wings. She learned the alphabet from a play script . . . Although inherently talented, June's first big success is in the Broadway stage comedy, "For Love or Money." But Eagle Lion Films has her on a long-term contract and is starring her in "Kenny."

Offstage, too

Interviewed backstage at the theater, June, whose birthday is June 25, proved to be as captivating and unspoiled in appearance as on stage—and even prettier without her heavy make-up . . . While talking, she quickly removed it, first with cleansing cream, then with mild soap and water. In spite of the good cleansing care she gives her face after each performance, she treats it to an extra-special creaming and sudsing once a week. By trying her cleansing method, you'll surely have a fresher, cleaner skin—maybe one as lovely as hers.

June has gorgeous big blue eyes. When offstage she emphasizes their prettiness by drawing a thin line just above her lashes with brown eyebrow pencil. With a tiny lash brush, she brushes an eyelash cream on her lashes, and curls them upward with an eyelash curler . . . Although hurrying to join the cast for an after-theater snack, she took the time to brush her lovely blonde hair before combing it smoothly back and tying the curly ends with a pretty ribbon . . . She shampoos and sets her own hair. While wet, she combs a wave set through it, then rolls it in curlers from the scalp out. This reverses the accepted curl winding method of working from the ends in, which, she says, doesn't turn out so well for her. A good permanent is a "must," she thinks, for any girl whose hair isn't naturally curly. When tired, June loves to relax in a warm tub, made fragrant with bath crystals . . . At present, she hasn't time for dates. But when she does, she enjoys a juicy hamburger as much as an expensive steak. "It's the date who counts with me," she claims, "not the money he spends."

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NEW! Fragrant, satiny Shasta cream-cleanses your hair . . . beautifies your hair *all 3 ways*—as no soap—bar or liquid—will! In one Shasta shampoo, your hair will have

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YES—ALL THREE! Yet your hair has "body"

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Hurry! For more beautiful hair *all three ways*—get Shasta. Convenient sizes. All toiletries counters.

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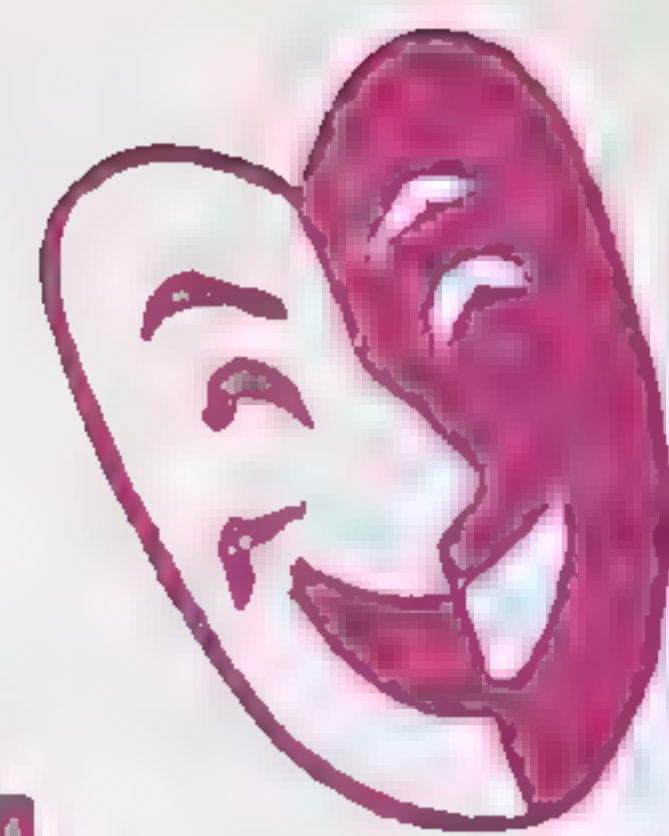
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LAUGHING Stock

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Background for Stardom," Mutual Broadcasting System: Thursday, 8:15 p.m. EST; 7:15 p.m. CST; 6:15 p.m. MST; Sunday, 9:15 p.m. PT.

A WOMAN walked up to Larry Parks in a Hollywood night club to ask for his autograph. She explained that it was for her small daughter back in Ohio.

"My little daughter insists she's going to marry Al Jolson when she grows up. Naturally, she thinks he's you."

Larry then obligingly wrote:

"Al Jolson—courtesy of Larry Parks."

* * *

A bit player dropped Orson Welles's sword during filming of a scene for "Macbeth."

"I had a good sword carrier once," mused Orson. "When I was playing *Mercutio* with Katharine Cornell on Broadway in 1935. Young fellow by the name of Tyrone Power."

* * *

Jimmy Durante was seated beneath his caricature in a booth at the Hollywood Brown Derby. Cafe boss Bob Cobb walked by. Jimmy pointed to his caricature and said:

"You'll have to have the picture done over. This season Durante's shnozz has got the new look—with flared nostrils."

* * *

Comedian Ken Murray recently made the much-discussed bird picture, "Bill and Coo." One day Ken was sitting by his swimming pool at home and a large flock of pigeons swooped down and sat facing him. "Go away," said Murray, "I'm not casting today."

* * *

Sign in a fraternity house near Hollywood. It's over the telephone and reads: "Please limit calls to three girls."

* * *

Jack Benny, telling a studio audience that he gets nervous before all of his broadcasts, cracked: "Why, I've got ulcers I haven't even used yet."

* * *

Walter Pidgeon and Angela Lansbury, playing husband and wife, were doing a breakfast scene. There was some discussion as to their actions and Angela argued: "No married couple would do that."

"Don't tell me how a married couple would act," spoke up Pidgeon. "I've been married for twenty years."

Director Victor Saville beamed and said: "You're both doing all right. Just keep arguing and you'll be the perfect average married couple at breakfast."

* * *

There's a huge elk-head on the wall of Robert Taylor's den. When people ask him about it, Taylor usually replies: "You should have seen the one I got away from."

Profiled at a Parsons party: Pert Esther Williams and personable Dick Powell



INSIDE STUFF

(Continued from page 16) Richard Haydn. Richard, who reminded us of the rollicking luncheon we'd had one day at Twentieth, emerged from his role in "Sitting Pretty" to become a full-fledged director, thus realizing his greatest ambition. We waved to Monty Woolley, who looked as if he smelled more than Barry's pipe when John Lund went into action as an idiot. You heard me. The handsome Lund plays a dual role—hero and nin-compoop—in the Billy Wilder story. Even Wanda Hendrix, waiting for her call, was thrown into giggling hysterics at Lund's antics.

A Line or Two: Dick Haymes is in the market for a plane of his own. Dick hopes to make a world tour after his next two films are finished. A singing ambassador, as it were... Mark Stevens, lunching in the studio commissary with bloody make-up for scenes in "Street with No Name," reports he hopes to be out of town when Mrs. Stevens files for divorce. Mark has bought a small cabin in Canada as a summer retreat... Wanda Hendrix doesn't know it but Tyrone Power would love to borrow her for his next film, "That Wonderful Urge." Think soldier Audie Murphy would be jealous?... English friends write that Mickey Rooney was as unpopular in London as Danny Kaye is popular. Hear tell Mickey departed before his engagement expired. A really talented lad, the Mick needs a wise counsellor and one his studio should supply... Jean Peters's mother and her thirteen-year-old sister have gone back to East Canton, Ohio, where Mrs. Peters operates a cottage tourist camp. Despite the fact that Jean played opposite Tyrone Power in "Captain from Castile" and had the lead in "Deep Waters," Mrs. Peters is not sold on Hollywood. And sister Shirley's imitation of Jean in love scenes with Tyrone are side splitting. No wonder Jean keeps her feet on the ground.

Rumors: Kidnappers! The dreaded word, telephoned in by reporters, flew over the Universal-International lot and sent publicists and executives scurrying out to the "Mr. Peabody and the Mermaid" set.

"What's this about kidnappers?" they demanded of Ann Blyth, encased in a mermaid tail for the film.

But Ann knew nothing of the report. "I can't imagine (Continued on page 123)

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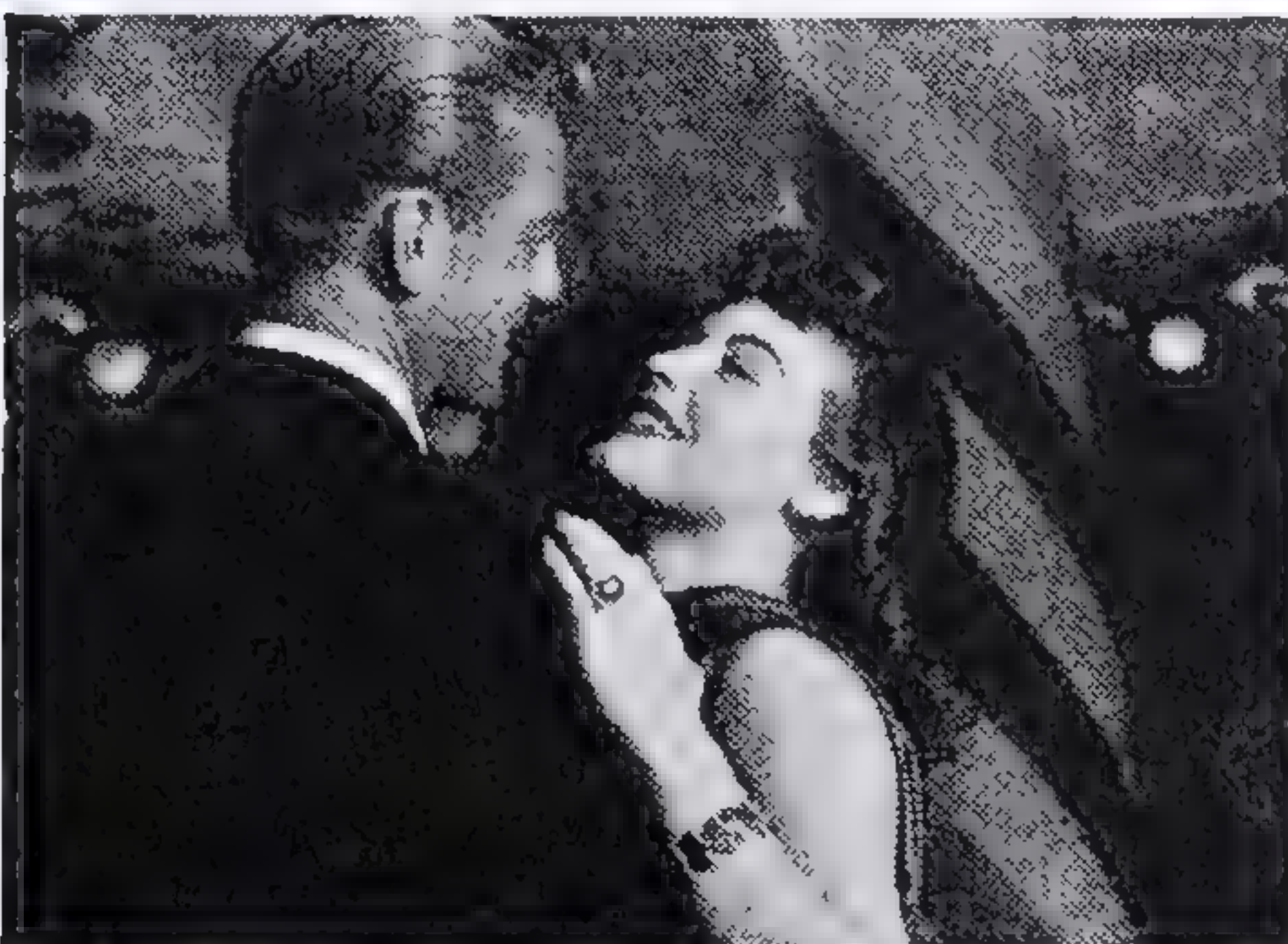
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Try Ava Gardner's beauty-glow cleansing



Sun up! "Pretty early to sparkle," admits lovely Ava. "But I count on Woodbury for thorough, deep cleansing that tells my skin... 'Time to wake-up-and-glow!'"

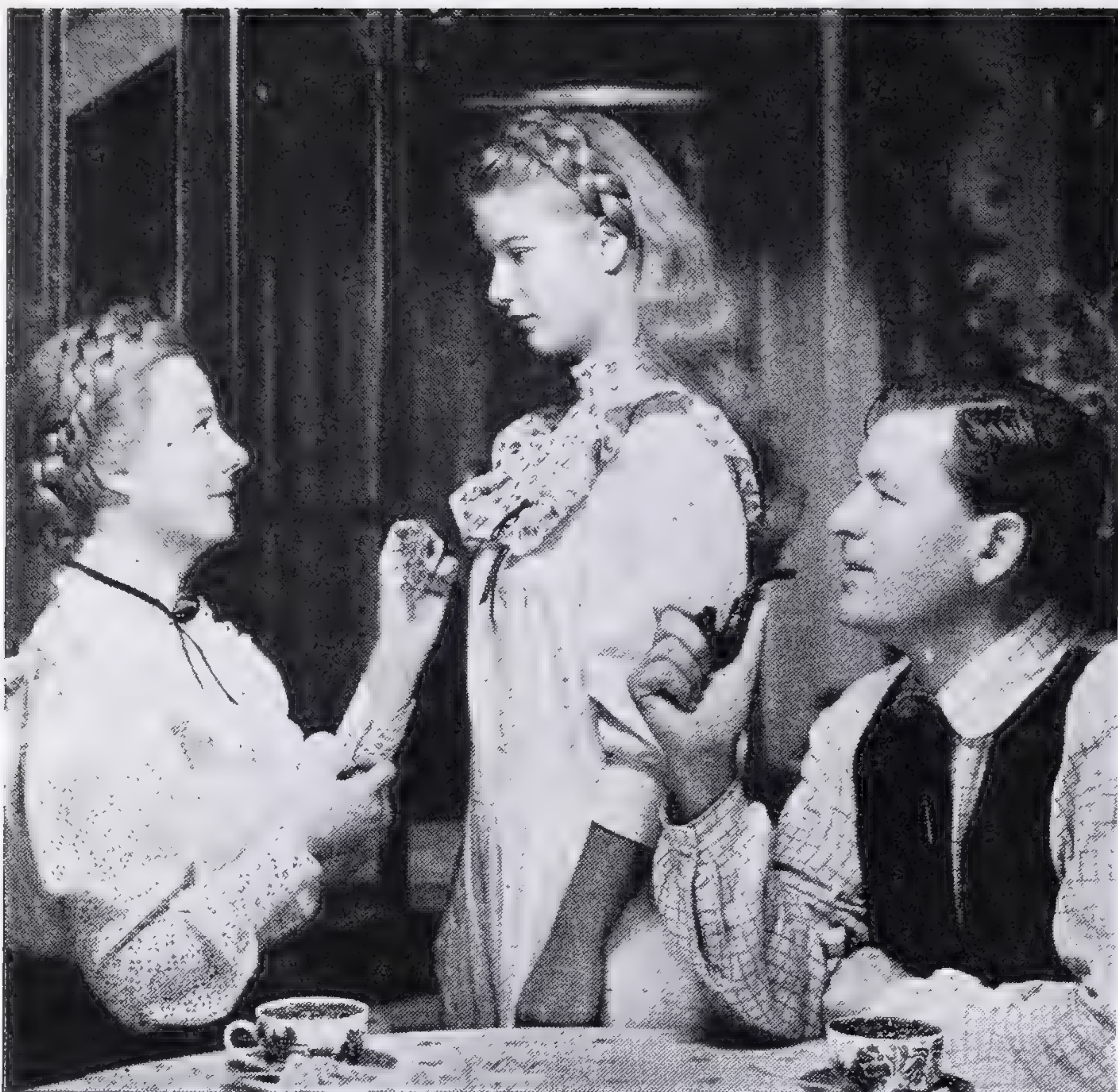


Sundown! Ava turns on the glamour—a 1000-watt sparkle! "A romance date means a Woodbury beauty date—to cleanse and smooth. Skin looks dreamy!"

"In Seconds, your skin looks Woodbury-wonderful!" promises Ava. "First, massage on Woodbury Cold Cream—its rich oils cleanse deep to the skin, loosen grimy make-up. Tissue off. Pat on more Woodbury for smoothing—four special softening ingredients leave skin velvety. Tissue again, splash with cold water. And look!—your skin glows with that Always-Fresh look!"



*Woodbury
Cold Cream*



Poignantly tender: Irene Dunne, Barbara Bel Geddes and Philip Dorn head fine cast in heart-catching film, "I Remember Mama"

✓✓ (F) I Remember Mama (RKO)

THESE bitter-sweet memories of a modest Norwegian-born family of San Francisco's horse-and-buggy days will bring a tear to your eye. It's an overlong but faithful transcription of John Van Druten's play based on the Kathryn Forbes novel, "Mama's Bank Account."

As *Mama*, who rules her little kingdom firmly but fairly, Irene Dunne is superb, contributing a performance of Academy Award caliber. Philip Dorn plays her kindly, hard-working husband while Barbara Bel Geddes is the oldest daughter—there are three other children—who recounts how *Mama* magnificently rises to every emergency. Oscar Homolka is strikingly effective as *Uncle Chris* whose blustering ways hide a heart of gold. Edgar Bergen is perfect as the timid undertaker, Ellen Corby pathetic as twittery *Aunt Trina*, the lady of his choice. Rudy Vallee makes a dignified doctor and Sir Cedric Hardwicke is the *Hansons'* temporary boarder.

All are lovingly depicted in this poignant portrait, revealing the innate goodness of simple, everyday folk.

Your Reviewer Says: "Is Good."

Rollicking romance: Love takes a beating when June Allyson, Hume Cronyn, Butch Jenkins and Van Johnson meet in "The Bride Goes Wild"

✓✓ (F) The Bride Goes Wild (M-G-M)

DON'T look for logic in this helter-skelter farce that has June Allyson and Van Johnson cutting capers all over the place.

As a Vermont school teacher on the prim side, June is cute as all get-out. She arrives in New York to illustrate a story for small fry written by cynical and sophisticated Van who promptly gets her pie-eyed. The two embark upon a series of daffy adventures with June being tearful and cheerful in turn, and Van alternately frowning and clowning.

Freckle-faced Butch Jenkins scores as a bad boy who longs to be loved; Arlene Dahl offers June competition for Van's affections; Richard Derr is acceptable as June's once-in-a-while beau from back home, Hume Cronyn is effective as a much-imposed-upon publisher with Una Merkel as his capable secretary.

Your Reviewer Says: A joyride with June and Van



Shadow Stage

✓Good ✓✓Very good ✓✓✓Outstanding F—For the whole family A—For adults

✓ (F) **Four Faces West**
(Enterprise-UA)

WHEN screen stars seem to be "made for each other," it isn't always make-believe! Witness that husband-and-wife team, Joel McCrea and Frances Dee who have a fling at romance down New Mexico way.

To save the old homestead for his pappy, McCrea pulls a bank robbery, then has to run like anything to escape the clutches of the law. U. S. Marshal Charles Bickford and his men are in hot pursuit, for there's a substantial reward for Joel's capture, dead or alive. While in flight, McCrea meets up with nurse Dee and slows down to a walk. She urges him to give himself up but he can't see it that way.

The lanky McCrea has an outdoor look to him; his wide-eyed little lady hasn't changed a mite. Bickford makes such a mellow marshal that most men would be proud to be his prisoner. Although Joseph Calleia looks like a foe, he proves he's a friend in deed as well as need.

Your Reviewer Says: Romance on the range.



Western epic: Frances Dee returns to the screen as romantic inspiration for real-life husband Joel McCrea in fast-riding "Four Faces West"

Love in the black market: Viveca Lindfors and Dennis Morgan mix politics and romance with engrossing effect in "To the Victor"



✓ (F) **To The Victor** (Warners)

POWER politics is the timely topic of an engrossing if somewhat confusing picture.

An American ex-major, Dennis Morgan, engages in black market operations in Paris. His attention is distracted from this unsavory business when Viveca Lindfors seeks his protection from a pair of killers, attempting to prevent her from testifying against her French traitor-husband. Thereafter, it's a brutal battle of wits with romance providing a pleasant complication. There are moments of high excitement but Morgan's motives are disappointing. We kept hoping in vain that his dirty deals with Russian rat Joseph Buloff were merely camouflage so he could get the goods on him.

Newcomer Viveca Lindfors (quite a mouthful!) is impressively dramatic; Victor Francen stands out as the French inspector who shields her from dangerous Eduardo Ciannelli and agent Anthony Caruso. Tom D'Andrea and Bruce Bennett round out a competent cast.

Your Reviewer Says: French-flavored spy story.

(Continued on page 22)

For Complete Casts of Current Pictures
See Page 34. For Best Pictures of
the Month and Best Performances
See Page 24. For Brief Reviews
of Current Pictures See Page 31

BY ELSA BRANDEN

(Continued from page 21)

✓✓ (F) **The Pirate** (M-G-M)

CAY and colorful, never lagging for a moment, this razzle-dazzle musical based on the S. N. Behrman play, has Judy Garland and Gene Kelly practically turning themselves inside out to steal your applause.

Judy plays a Spanish *senorita* who dutifully becomes engaged to the wealthy and influential mayor of the town, Walter Slezak. He's the choice of her aunt, Gladys Cooper. However, Judy dreams of the bold pirate of the Caribbean whose daring deeds capture her girlish fancy. Along comes strolling player Gene Kelly and the moment he sees Judy, he wants to stroll with her. With Cole Porter tunes to inspire him, Gene dances and prances for all he's worth. Judy fights him furiously only to weaken in the end. For a little village maiden, she certainly has the know-how on winning her man.

Your Reviewer Says: A musical mirthquake.

✓ (F) **The Woman in White**
(Warners)

LONDON in the 1850's is the setting of a melodrama based on the Wilkie Collins novel. It recounts how a sadist, a scoundrel and a neurotic prey on a pair of cousins in order to filch their fortune. It's all a bit bookish, the talk sounding stilted to modern ears.

Alexis Smith and Eleanor Parker are excellent as the victims of that mountain of menace, Sydney Greenstreet. The very personable Gig Young enters the picture when he's hired by Eleanor's eccentric uncle, John Abbott, to instruct her in the arts. John Emery has already been picked

as Eleanor's future husband so it doesn't suit Greenstreet when she prefers her drawing teacher. Meanwhile, Eleanor's cousin Ann—whom she strongly resembles—escapes from the asylum where Messrs. Greenstreet, Emery and Abbott tucked her away.

Praiseworthy performances are turned in by the entire cast. As the mastermind of the foul plot, Greenstreet is evil personified; Agnes Moorehead capably plays his resentful and revengeful wife.

Your Reviewer Says: Creepy Victorian tale.

✓✓ (F) **The Lost One** (Columbia)

OPERA lovers who can't conveniently visit the "Met" can see and hear a fine film version of "La Traviata" with Italian singers Nelly Corradi and Gino Mattera heading a splendid cast. In addition to some magnificent music with an orchestra and chorus of the Rome Opera House, the romantic tale of the ill-starred lovers is presented most effectively. In contrast to the overplump operatic stars of yesteryear, Corradi and Mattera have youth, talent and looks in their favor.

While the music is sung in Italian, the story is easy to follow through its English narrator, Lesley Woods. The latter reads from the diary of the beautiful "lady of the camellias" who set so many hearts afire but lost her own to one man.

Your Reviewer Says: An artistic treat.

✓ (F) **The Sainted Sisters**
(Paramount)

MOST movies that dip into the past fairly drip with nostalgia. So it's something of a relief to come across one that treats the turn of the century satirically.

Veronica Lake and her sister, Joan Caulfield, are heading for the Canadian border after badgering an elderly Romeo into forking out \$25,000. Caught in a storm in a one-horse town, they seek refuge in Barry Fitzgerald's house. Sly old fox that he is, Barry quickly sizes up the situation and takes the law into his own hands with amusing results.

In the romance department, there's husky George Reeves ("So Proudly We Hail") who seesaws between the sisters. Since the girls are dressed in 1895 styles, it's somewhat startling to hear hard-boiled Veronica spouting 1948 slang. Another glaring fault is the film's obviously contrived ending.

William Demarest plays the crusty town sheriff while Beulah Bondi is a stony-faced skinflint.

Your Reviewer Says: Divertingly different.

(F) **The Hunted** (Allied Artists)

ON skates or off, Belita knows her way around. It's a good thing, too, for she's a gal with a penchant for getting into trouble. There's that prison record for her part in a jewel robbery. To be sure, Belita keeps telling her hard-boiled detective-sweetheart, Preston Foster, she was as blameless as a newborn babe, some skunk having framed her. She taunts him for being a cop first, last and always and insists he's poison to her, then points out it's four years since she's been kissed. Suspicious or not, Foster is only human!

"The Hunted" is a stereotyped story full of the jargon of crime movies. There's one skating sequence with Belita executing some fancy figures.

Your Reviewer Says: Belita skates on thin ice.

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✓ (F) **Big City (M-G-M)**

LET'S all be good neighbors regardless of class or creed. The idea is workable when you bring together an amiable Irish cop, George Murphy, an intelligent minister, Robert Preston, and a sympathetic synagogue singer, Danny Thomas.

With "grandma" Lotte Lehmann's help, they raise Margaret O'Brien, who was abandoned when a mere babe. Trouble looms when Murphy marries cafe singer Betty Garrett and wants Margaret to make her home with them. The child's other foster fathers protest, believing Betty exerts a bad influence on their young charge. Everyone is miserable for awhile but, thanks to fast-thinking "Judge" Edward Arnold, the problem is solved.

Altogether, it's a rather tepid sermon on tolerance, giving Margaret a chance to turn on your tear ducts and to demonstrate her gift for mimicry. Songs are sprinkled throughout with Madame Lehmann and Thomas in fine voice. Beautiful Karin Booth is Margaret's much admired teacher and Butch Jenkins invites chuckles as her playmate. In her screen bow, Betty Garrett (Mrs. Larry Parks), is a combination of Barbara Stanwyck and Celeste Holm and brother, that's not bad!

Your Reviewer Says: A spoonful of soothing syrup.

✓ (F) **Scudda Hoo! Scudda Hay! (20th Century-Fox)**

IN "The Tender Years" the plot revolved around a boy and his dog; in "The Yearling," it was the love of a youngster for a deer. The present picture entertainingly describes, in Technicolor, the deep devotion of the immensely likable Lon McCallister for a pair of mules. Now mules are supposed to be stubborn critters but, when handled properly, they perform nobly. Lon learns as much with the help of Walter Brennan.

Next to his mules, Lon loves pretty June Haver best. She's a peach any farmer would be proud of and looks as if she stepped out of the front line of a chorus rather than a cowshed. Her father, Tom Tully, is a bully who makes life tough for Lon; Natalie Wood is her precocious young sister. In his first film, Robert Karnes plays Lon's villainous stepbrother who attracts June's flirtatious glances.

Anne Revere is the season's meanest stepmother and Henry Hull makes Lon a satisfactory father.

Your Reviewer Says: Skulduggery in the barnyard.

(F) **Madonna of the Desert (Republic)**

THIS is not a Western, as you might conclude from the title, but a story of cheating cheaters who take on more than they bargained for when they attempt to steal a jewelled madonna, owned by Don Castle.

Acting on racketeer Sheldon Leonard's instructions, pretty Lynne Roberts arms herself with a replica of the small but valuable statue and strikes up Castle's acquaintance. He has such faith in the miraculous powers of his madonna that Lynne is at once impressed and conscience-stricken. When ex-convict Donald Barry cuts himself in on the deal, there's a nasty rumpus ending in two corpses.

Lynne's assurance that she's seen the light and will sin no more is anything but convincing. Castle is a diluted Clark Gable; Paul Hurst a likable old codger. Leonard alone stands out as the gangster he's meant to be.

Your Reviewer Says: Passable time-killer.

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(F) Oklahoma Badlands (Republic)

ALTHOUGH those Oklahoma outlaws are a bad bunch, troubleshooter Alan "Rocky" Lane proves he's more than a match for 'em in this rip-roarin' hoss opera.

Mildred Coles inherits the ranch of a couple of unlucky relatives, murdered by cattle rustlers. Trying to trap the killers, Lane poses as the new ranch owner with Mildred as his housekeeper. From there on out, it's slugging, shooting and chasing all the way. Thieving Roy Bancroft and his fellow thugs are doomed to die of acute lead poisoning. Eddie Waller plays a bungling old-timer; Lane's horse, Black Jack, is a right purty critter.

Whatever else it lacks, "Oklahoma Badlands" has action aplenty.

Your Reviewer Says: Gunplay on the prairie.

✓ (F) The October Man (Rank-Eagle Lion)

THAT ingratiating young Englishman, John Mills ("So Well Remembered"), is a regular football of Fate. He's kicked about so much that your heart bleeds for the poor chap. His one real break is attractive Joan Greenwood ("The Smugglers") who loyally sticks to him.

When John's accused of strangling flirtatious Kay Walsh on the strength of some flimsy evidence, that's the last straw. Mills a murderer? Ridiculous! But the police can be stubborn about these things. Wasn't he hospitalized for fully a year after a serious accident, leaving him mentally irresponsible?

Because he's such a splendid actor, Mills makes the whole business believable, even exciting. Edward Chapman and Joyce Carey play a pair of interfering boarders; Catherine Lacey, a pleasant landlady.

Your Reviewer Says: Bristling British shocker.

(F) Man from Texas (Eagle Lion)

TIME, talent and money are wasted on a crime-glorifying Western that is completely out of kilter. James Craig plays a Jekyll-Hyde character called the El Paso Kid who attends church on Sunday and robs folks on Monday to the distress of his wife, Lynn Bari. It's no life for a woman and you can hardly blame Lynn for wanting to walk out on the guy.

Best Picture of the Month

I Remember Mama

Best Performances of the Month

Irene Dunne, Oscar Homolka
in "I Remember Mama"

Viveca Lindfors in
"To the Victor"

June Allyson, Van Johnson
and *Butch Jenkins* in
"The Bride Goes Wild"

Judy Garland, Gene Kelly in
"The Pirate"

Alexis Smith, Eleanor Parker
and *Sydney Greenstreet* in
"The Woman in White"

John Mills in
"The October Man"

Errol Flynn, Thomas Mitchell
in "Silver River"

Brian Aberne in "Smart Woman"

Betty Garrett in "Big City"

Lon McCallister in
"Scudda Hoo! Scudda Hay!"

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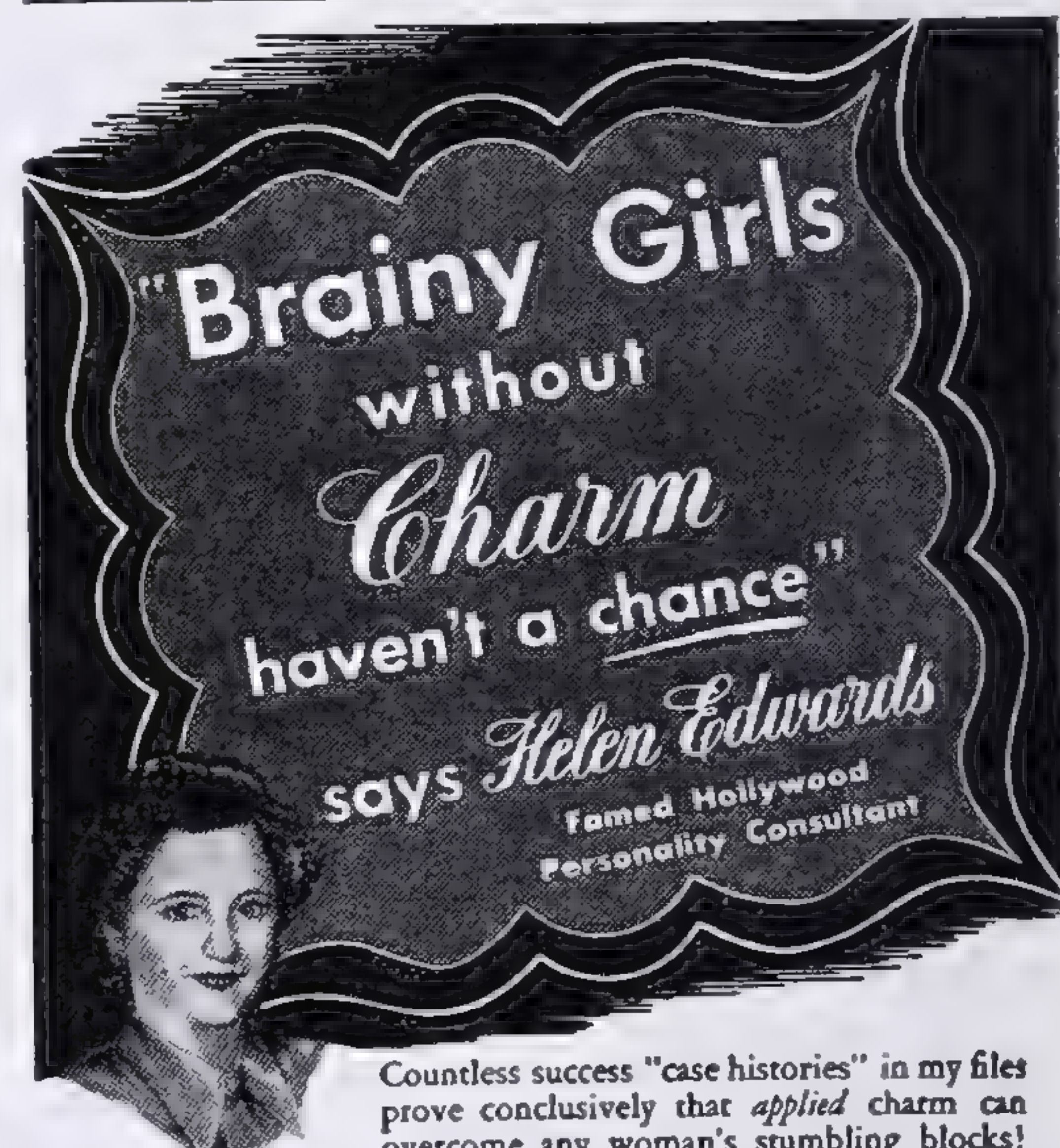


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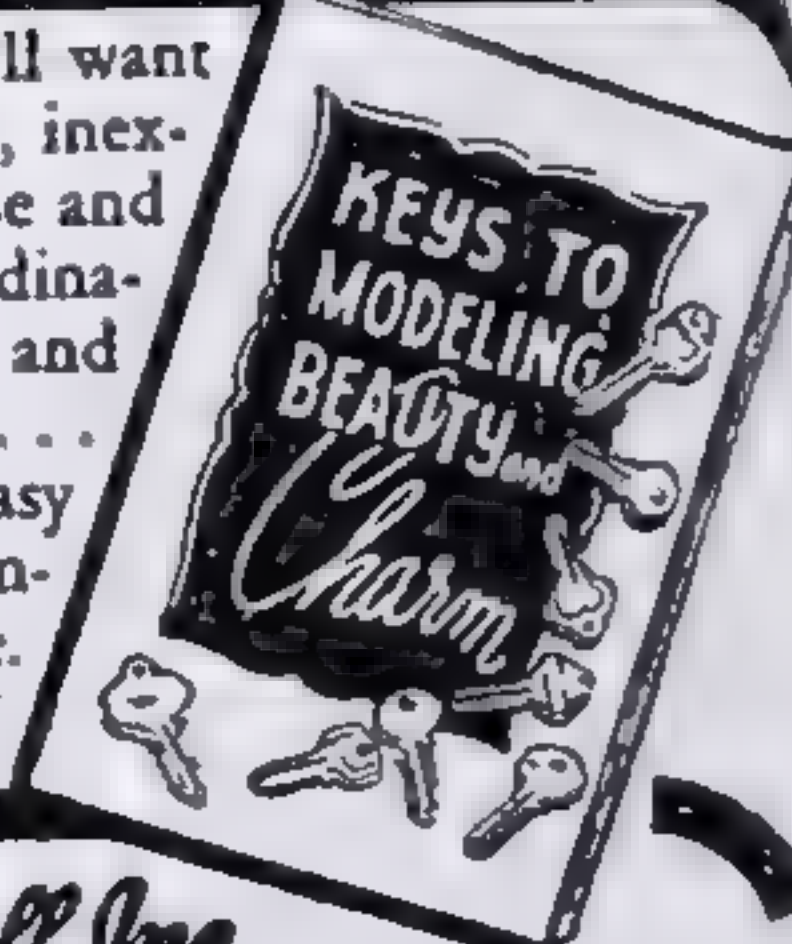
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The Kid's pal is pleasant-mannered Johnnie Johnston, who follows him about, singing songs, while Craig attends to the serious business of banditry. Una Merkel scores in a Marjorie Main type of role; Harry Davenport portrays a scared banker. Wally Ford hides behind a bushy beard as well he might, for he's in one of the corniest oat operas of this or any season.

Your Reviewer Says: Better go bowling.

✓ (A) Hazard (Paramount)

PAULETTE GODDARD deserves something better than the mediocre movies she's been starring in lately.

Here she plays a gal with such a frightful case of gambling fever that only Macdonald Carey has what it takes to cure her. Carey is hired by crooked Fred Clark to find the card-crazy little lady who welched on a bet. The trail leads to Chicago, then Los Angeles, with the private eye and his attractive quarry playing a rough-and-tumble game of tag.

As a tough truck driver, dispensing advice on how to handle dizzy dames, Maxie Rosenbloom will set you snickering. But just as a single swallow doesn't make a summer, a laugh here and there doesn't add up to more than a passable picture.

Your Reviewer Says: An even bet.

✓ (F) Silver River (Warners)

A PICTURE of pioneer days, this saga of the West is moderately entertaining.

As ruthless as he's reckless, Errol Flynn is determined to be top dog in a place called *Silver City*. The end of the Civil War finds him and his pal, Tom D'Andrea, sole owners of a gambling joint. Soon Errol controls everything in sight except Ann Sheridan, co-owner of a silver mine with her engineer-husband, Bruce Bennett. Errol evinces a strong yen for Ann who is on the shrewish side. (Men in the movies seem to prefer their women that way.)

Thomas Mitchell rates attention as Flynn's alcohol-loving lawyer who helps him win fame and fortune up to a certain point, then rebels; badman Barton MacLane makes Flynn a bitter enemy.

Your Reviewer Says: Sprawling, brawling Western.

✓ (F) Smart Woman (Bennett-Allied Artists)

SURE, Constance Bennett is a "smart woman." She lands special prosecutor Brian Aherne, doesn't she? A regular *Sir Galahad*, Brian is six-foot-two, every inch of him oozing charm.

As a criminal lawyer, Connie gets mixed up with some shady characters, among them racketeer Barry Sullivan. Just what Barry's strange hold on her is becomes obvious long before the picture ends. Any reporter worth his salt would have dug up the truth about Connie and Barry but Michael O'Shea is too busy wisecracking to do a day's work. Connie and Brian battle it out in court, but once they're off duty they go dining and dancing.

James Gleason is amusingly realistic as Brian's assistant, Otto Kruger smooth as a corrupt district attorney with Selena Royle as his loyal and anxious wife. Richard Lyon makes a satisfactory son for Connie while Isobel Elsom serves nicely as her mama.

Your Reviewer Says: Love and the law.

(F) The Mating of Millie (Columbia)

CAREER girl, whose life is an empty book, takes a couple of lessons on how to get her man. From a super-efficient machine she turns into a slick chick with a come-

Are you in the know?



When can a girl ask for a date?

- ☐ But never
- ☐ In Twirp Season
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A miss can stalk her man—in Twirp Season. Anytime you and your gal pals declare one. Call for your dates, give 'em zany corsages. Plans can include a dance or movies, plus

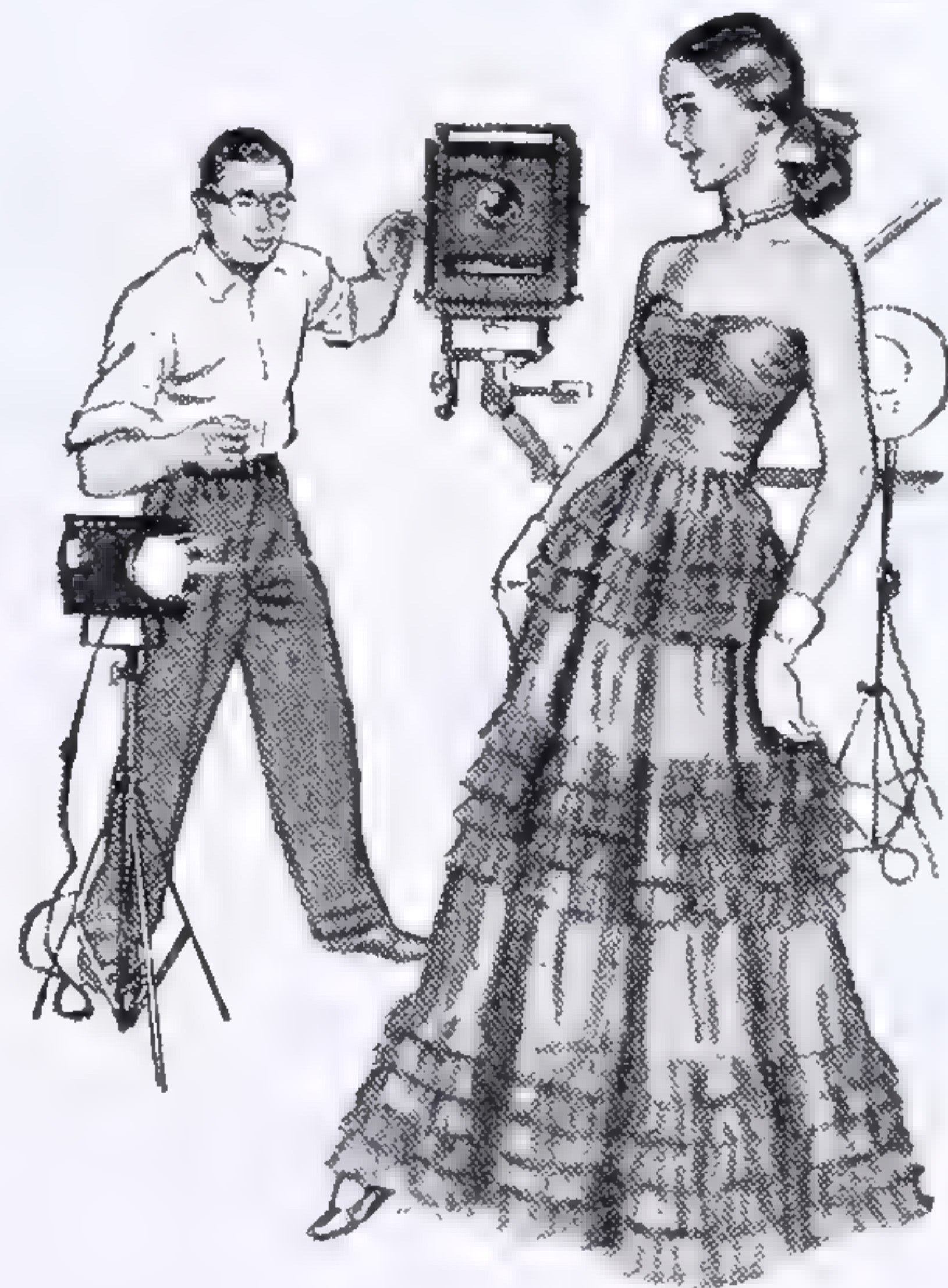
refreshments—natch. The catch? Twirp means "The Woman Is Requested to Pay". At certain times, choosing Kotex pays, in self-assurance. Why not, with those flat pressed ends preventing telltale outlines? Thanks to this secret mission, Kotex' flat pressed ends help so many girls to stay in the fun . . . serenely!



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A gal might improve her conversation. Don't keep repeating "See?" . . . "I mean . . ." And only a dreep would dare the affected "Do you rah-ly?" approach. Shun mannerisms. Be yourself. And be rated a femme to follow. You can always be your own gay self when calendar qualms are off your mind. What with that exclusive safety center of Kotex for extra protection, there's no ceiling to your confidence! And Kotex comes in 3 sizes — there's a Kotex napkin just perfect for you.



How to start a modeling career?

- ☐ Trek to the big city
- ☐ Take a charm course
- ☐ Find out if you're qualified

Modeling's glamorous . . . but gruelling. How's your health? Disposition? Can your arches take long hours of standing? You needn't fly far afield to find out. Try your wings in fashion shows at your local department store. Tells you if you're qualified. On difficult days, comfort counts; and Kotex is made to stay soft while you wear it. Not 'til you've tried new Kotex can you appreciate this new, suave softness that holds its shape. And the new all-elastic Kotex Belt fits comfortably . . . doesn't bind.



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"I dress for dancing...at
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Yet stainless Odorono is so safe and gentle—you can use it even after shaving.

hither look. Right away quick all the eligible males from miles around besiege her with proposals. Sound familiar?

Glenn Ford, Evelyn Keyes, Willard Parker and Ron Randall wrestle with the hackneyed plot in a vain attempt to spruce it up. A sentimental touch is provided by Jimmy Hunt as an orphaned neighbor boy who arouses Millie's maternal instinct.

Your Reviewer Says: Run of the Millie.

(F) Letter from an Unknown Woman (Universal-International)

FRUSTRATION is the keynote of a fuzzy and futile Old World romance, told in flashback. Joan Fontaine portrays a painfully shy youngster with an acute case of hero worship. The unworthy object of her affections is promising pianist Louis Jourdan ("The Paradine Case").

Now Louis is a romantic-looking gent who might make any girl fluttery but, alas, he goes in for the proverbial wine, women and song. When Joan blossoms into lovely womanhood, still adoring him, he treats her as just another conquest instead of the love of his life. She has a chance for a new life for herself and her little boy and what does she do, silly girl, but throw it all away.

The story is slow-paced, the mood monotonous and the end leaves you dangling.

Your Reviewer Says: Hearts and flowers in Old Vienna.

✓ (F) Are You With It? (Universal-International)

FOR all their good intentions, Donald O'Connor, Olga San Juan, Martha Stewart and Lew Parker can't turn this Broadway show into more than a fair-to-middling filmusical.

Donald is a grown-up Quiz Kid, employed by an insurance company. There's pandemonium when it's discovered that the young mathematical genius has displaced a decimal point. Disconsolate, Donald leaves his job and joins a carnival. When his sweetheart-secretary, Olga, can't get him to return to insurance, she travels along with the show. Lew Parker (in the original stage production) is comical as a persuasive pitchman and his girl friend, Martha, is a cutie any carnival would want to feature.

Walter Catlett plays the broke and bewildered boss of the outfit while Pat Dane is a sultry temptress.

Your Reviewer Says: A minor musical.

(A) Ruthless (Eagle Lion)

A THIRD-RATE story of a first-rate heel, this over-pretentious picture has all the characters indulging in double talk. To Zachary Scott falls the unpleasant task of portraying a man who is callously cruel about those he crushes in his climb to wealth and power.

Apparently, Scott thinks that a stony stare suggests ruthlessness, for that's practically the only expression on his mask-like face throughout the story. Louis Hayward is more successful in his portrayal of Scott's lifetime friend, reluctant to believe he's a heartless scoundrel. Hayward even reserves judgment when Scott steals his girl, lovely Diana Lynn, then drops her to woo rich-and-willing Martha Vickers. Later, Martha is tossed aside for Lucille Bremer, wife of Scott's business rival, Sydney Greenstreet.

Now a guy like that is bound to get his come-uppance sooner or later; it's just a question of time and, in this case, it takes 105 minutes.

Your Reviewer Says: Thumbs down.

"Here's the Lipstick that has Everything!"



EVELYN KEYES
in Columbia's
"THE MATING OF MILLIE"

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Three exciting Reds to flatter you...
a shade for every costume change.

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YES...a lipstick that has everything!...
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BRUNETTES

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BLUE RED No. 3
ROSE RED No. 3



BROWNETTES

CLEAR RED No. 2
BLUE RED No. 2
ROSE RED No. 2



REDHEADS

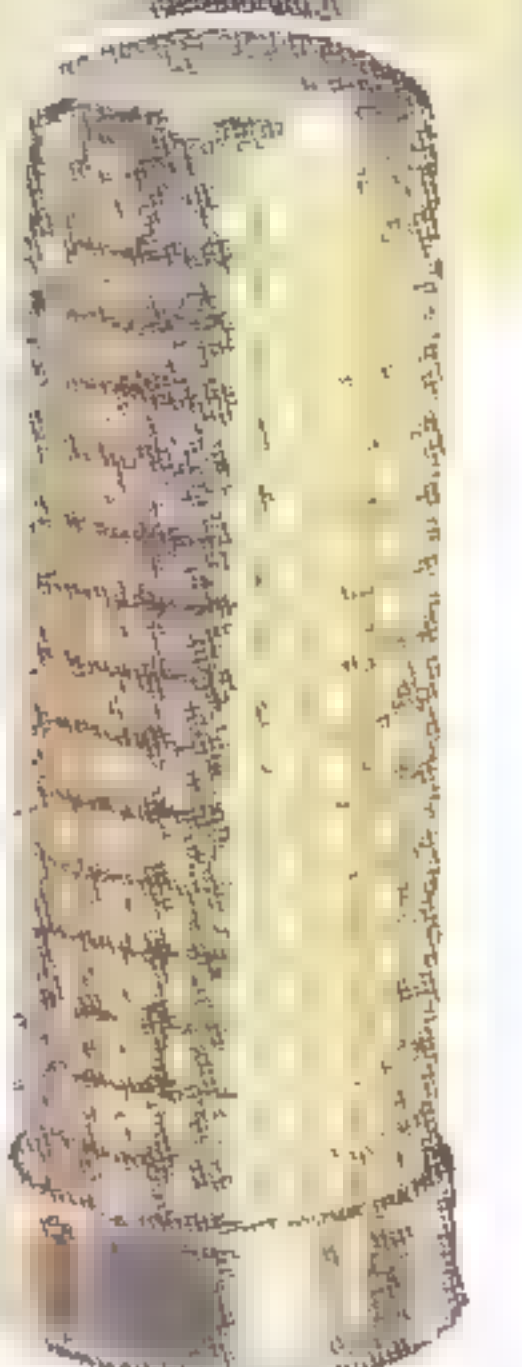
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Readers Inc.



Dear Editor:

Won't someone please try to convince Judy Garland that we have always loved her in those musicals she used to make. She has a lovely voice and I think she is very cute, but she should leave heavy dramatics to some of the other actresses.

GLORIDEAN SLYCE
Sun City, Fla.

Judy Garland's next two pictures are both musicals: "The Pirate" and "Easter Parade." They should be released fairly soon. However, Judy's last picture, "Till the Clouds Roll By," was a musical, too



To Photoplay:

In most films, regardless of the scene or situation, one hears loud irrelevant music—even during conversations, often making some of the words unintelligible.

If a picture is good the audience will create its own moods; and if the picture is not good no amount of music is going to make it better. In the best pictures I've seen in the past year, "Margie," "The Killers," "Crossfire" and "Gentleman's Agreement," there was very little music, which must prove something.

MISS MARY STOUT
New York, N. Y.



Dear Editors:

Recently, when I read the letter written by L. D. in your column, I wholeheartedly agreed with her opinion concerning the article "Can This Be Love?"

But now I'm beginning to wonder. Mark Stevens went all the way to express how sorry he was and how much he still loves his wife. He had made a terrible mistake. Yet, after almost five months he repeats his "mistake" and they separate again. I am bitterly disappointed in Mark.

MISS PATRICIA HAWKINS
Portageville, Mo.



Editors:

When I saw previews of "The Arnello Affair" I decided to see the picture. When I did I almost wished I hadn't because the previews were better than the picture. There were three or four scenes that weren't even in the movie. If "The Arnello Affair" was the only movie I'd seen about which this was true, it wouldn't be so bad—but there have been others. I think "The Arnello Affair" would have been a darn good movie if it had left that old beaten path along towards the end.

MISS VERNIE DOTSON
Visalia, Calif.

Photoplay sympathizes with you for we have always deplored this sort of thing. However, years ago this was a common practice—while today it is most infrequent. Great strides have been made.

Dear Editor:

The day I saw the stage play "Mister Roberts," starring Henry Fonda, I was convinced that he is the most sincere and natural actor that I've seen in a long, long time. Meeting him and getting his autograph made me realize that movie actors are human and friendly off the screen as well as on.

DOLORES WHITE
Baltimore, Md.

B

Dear Photoplay:

I would like to congratulate you on the excellent story of Rory Calhoun (February). My girl friend and I have named him "Devil Eyes."

MARILYNNE SIGL
Cicero, Ill.

B

Dear Photoplay:

In your February issue you said that Ingrid Bergman sings for the first time in "Arch of Triumph." This is not true as she sang a very charming French song in "Saratoga Trunk." I am sure most of Bergman's fans will remember.

WANDA BAINES
Houston, Tex.

Thank you! In "Saratoga Trunk" Miss Bergman did sing a Creole song, "Ah, Suzette Chere."

B

Question Box:

Dear Editor:

Please tell me the name of the man who played *Shorty* in "Body and Soul." I enjoyed his performance very much.

DOROTHY MORIGAN
Arlee, Mont.

That was Joseph Pevney.

B

Dear Editor:

Would you help me settle my problem please? Is Dean Stockwell's real name Sonny Kane? And where was he born? What are his parents' names? Was he in "The Green Years"?

SHELLIAN SANFORD
Port Huron, Mich.

Dean Stockwell comes from a family of actors and was born in Hollywood, Cal. His real name is Dean Stockwell, and his parents are Harry and Betty Veronica Stockwell. Dean played Robert Shannon as a child in "The Green Years."

B

Dear Photoplay:

In the movie "First Yank Into Tokyo" did Tom Neal play the part of *Steve* both before and after the plastic surgery?

IMOGENE LITTLE
San Angelo, Tex.

Tom Neal acted the role of Major Ross throughout the picture.

(Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.)

Which Twin has the Toni?

(see answer below)



One Permanent Cost \$15...the TONI only \$2

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Sure. Every day thousands of women give themselves Toni Home Permanents. It's easy as rolling your hair up on curlers.

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How long will my TONI wave last?

Your Toni wave is guaranteed to last just as long as a \$15 beauty-shop permanent—or your money back.

Will my TONI wave be loose or tight?

With Toni you can have just the amount of curl that suits you best . . . from a loose,

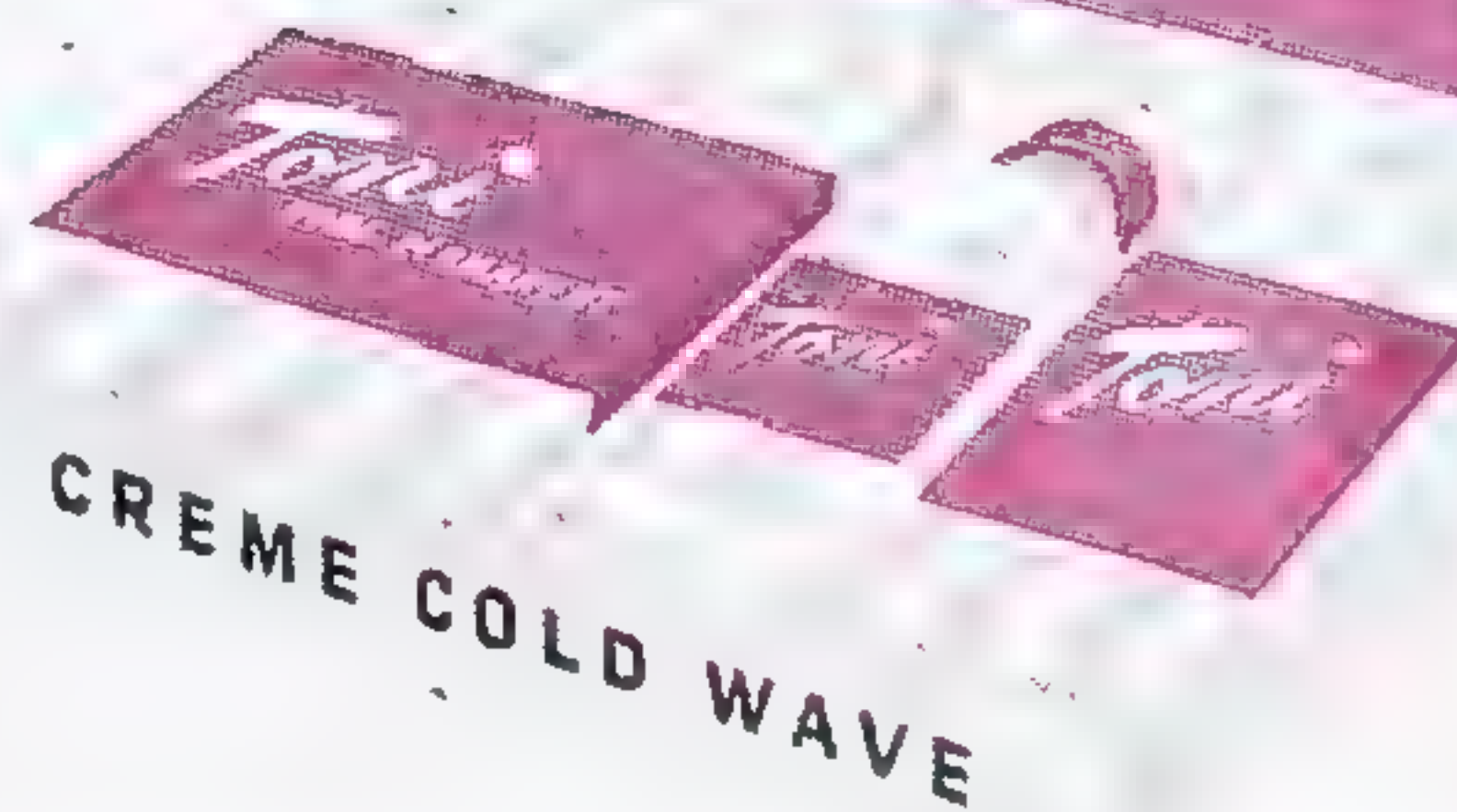
natural-looking wave to a halo of tight ringlets. Just follow the simple directions for timing.

Will TONI save me time?

Definitely. The actual waving time is only 2 to 3 hours. And during that time you are free to do whatever you want.

Which twin has the TONI?

Pictured above are the Dublin twins of New York City. Frances, the twin at the right has the Toni. She says, "My Toni-savings paid for a darling new hat. Now Lucille calls me the smarter half."



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Soft as a caress . . . exciting . . . new—Veto is Colgate's wonderful cosmetic deodorant. Always creamy, always smooth, Veto is lovely to use, keeps you lovely all day!

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So trust always to Veto—if you value your charm!

TRUST ALWAYS TO VETO IF YOU VALUE YOUR CHARM!

Brief Reviews

(F) *ADVENTURES OF CASANOVA*—Eagle Lion: There's a cardboard quality to this tale. As *Casanova*, Arturo De Cordova is romantic enough; Lucille Bremer is the girl who takes him down a peg. Turhan Bey plays *Casanova's* hot-blooded comrade. (May)

✓ (F) *ALBUQUERQUE*—Paramount: A fair-to-middlin' Western. Randy Scott is a cowpoke whose crooked uncle drives him into joining a rival freight line. With Barbara Britton, Lon Chaney. (Apr.)

✓✓ (F) *ALL MY SONS*—U-I: Based on Arthur Miller's prize play, this tells of the conflict between materialistic Edward G. Robinson and his idealist son, Burt Lancaster. With Mady Christians, newcomer Louisa Horton, Howard Duff, Frank Conroy. (May)

✓✓ (F) *APRIL SHOWERS*—Warners: Here's a tender, tuneful tribute to the old vaudeville days. Jack Carson, Ann Sothorn and young Bobby Ellis are the headliners with Robert Alda and S. Z. Sakall. (May)

✓ (F) *B. F.'S DAUGHTER*—M-G-M: John Marquand's New Deal novel has Charles Coburn as the tycoon and Barbara Stanwyck as his devoted daughter. Barbara is engaged to Richard Hart until Van Heflin comes along. With Keenan Wynn. (May)

✓✓ (F) *BIG CLOCK, THE*—Paramount: When publisher Charles Laughton bumps off his girl, Rita Johnson, crime editor Ray Milland has to expose him or become Suspect Number One himself. An exciting story with a topnotch cast including Maureen O'Sullivan, George Macready, Elsa Lanchester. (May)

✓✓ (F) *BLACK BART*—U-I: Dan Duryea is a hooded highwayman and Jeffrey Lynn's his ex-partner-in-crime in this Technicolor yarn of robbery on the range. When not holding up stagecoaches, the boys make love to Yvonne De Carlo. (May)

✓✓ (F) *CALL NORTHSIDE 777*—20th Century-Fox: An authentic case in Chicago's police records inspired this human interest drama. Jimmy Stewart is the reporter whose zeal frees Richard Conte, imprisoned for a murder he never committed. (Apr.)

✓✓ (F) *CAPTAIN FROM CASTILE*—20th Century-Fox: Romance, adventure and history in a picture that catches the eye and stirs the imagination. From Spain of 1518, Tyrone Power flees to the New World with pretty Jean Peters and Lee J. Cobb. Cesar Romero lends color to the role of Cortez. (Mar.)

✓ (A) *DEAR MURDERER*—Rank-U-I: Smart, smooth and sophisticated British thriller of an unfaithful wife and her revengeful husband. Eric Portman and Greta Gynt head a capable cast. (May)

✓✓ (A) *DOUBLE LIFE, A*—U-I: An original if not too believable story of an actor who continues to live his roles off stage. Ronald Colman holds you spellbound; Signe Hasso is fine as his ex-wife with whom Edmond O'Brien is in love. (Apr.)

(A) *FLAME, THE*—Republic: Don't go out of your way to see this lurid tale. John Carroll persuades Vera Ralston to marry his half-brother, Robert Paige, supposedly dying, so they can share his fortune. (Apr.)

✓ (F) *FORT APACHE*—RKO: Indian fighting is the theme of this overlong film. Shirley Temple pleasingly portrays Henry Fonda's demure daughter attracted to personable John Agar who scores in his movie debut. John Wayne's in it, too. (May)

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✓ (F) *GAY RANCHERO, THE*—Republic: Sheriff Roy Rogers uses plane and horsepower to trap George Meeker and his gang, trying to take over an airline run by Jane Frazee and Andy Devine. (Apr.)

✓✓ (A) *HIGH WALL*—M-G-M: A psychological whodunit with Robert Taylor, Audrey Totter, Herbert Marshall. As exciting as they come. (Mar.)

✓ (A) *IDEAL HUSBAND, AN*—20th Century-Fox: Everyone is exquisitely chic in Oscar Wilde's talky period piece of London in 1895. To Paulette Goddard falls the role of the scheming *Mrs. Cheveley*, seeking to blackmail Hugh Williams to the distress of Diana Wynyard and Michael Wilding. (Apr.)

✓ (F) *IF YOU KNEW SUSIE*—RKO: Eddie Cantor bounces about and Joan Davis keeps step with him in a loud, lively show depicting the ups and downs of a husband-wife team. With Allyn Joslyn. (May)

✓ (F) *JASSY*—Rank-U-I: A handsomely mounted Technicolor rags-to-riches tale starring Margaret Lockwood as *Jassy*, Basil Sydney as the brute she marries, Patricia Roc as his spoiled daughter. (Apr.)

(F) *MAIN STREET KID, THE*—Republic: Mental telepathy is the theme with Al Pearce demonstrating his mind-reading ability after a correspondence course from faker Alan Mowbray. Pearce plays Cupid to his lovelorn daughter, Janet Martin. (Apr.)

(F) *MIRACLE CAN HAPPEN, A*—UA: Eight top-flight stars give their all to entertain you but the humor of the assorted skits, held together by a thread, is too forced to be effective. Even such players as Burgess Meredith, Paulette Goddard, Jimmy Stewart, Henry Fonda, Dorothy Lamour, Victor Moore, Fred MacMurray can't make this jell. (May)

✓ (F) *MIRACLE OF THE BELLS, THE*—Lasky-RKO: Weepy, sentimental story of a would-be Hollywood star and a press agent who only realizes his love for her when he loses her. Fred MacMurray and Valli do a fine job with able support from Frank Sinatra and Lee J. Cobb. (May)

✓✓ (F) *MY GIRL TISA*—Warners: New York of 1905 is the setting for a heart-warming romance. Lilli Palmer makes an appealing greenhorn; Sam Wanamaker is the young man with plans for a big future. (Mar.)

✓✓✓ (F) *NAKED CITY, THE*—U-I: Don't miss this rousing melodrama with New York City as its setting. Barry Fitzgerald is just right as the veteran police officer. With Don Taylor, Howard Duff, Dorothy Hart, Ted De Corsia. (Apr.)

✓ (F) *NIGHT SONG*—RKO: Dana Andrews, as a poor blind composer, gives rich Merle Oberon a run for her money. Fine performances by Ethel Barrymore, Hoagy Carmichael; fine music by Artur Schnabel. (Mar.)

✓ (F) *OPEN SECRET*—Eagle Lion: Anti-Semitism is the theme of a thriller that smacks too much of sensationalism to merit serious attention. John Ireland and Jane Randolph trail the hate-mongers. With Roman Bohnen, Sheldon Leonard. (May)

✓✓✓ (F) *PARADINE CASE, THE*—Vanguard-Selznick: Hitchcock's outstanding meller has a knockout cast including Gregory Peck, Ann Todd, Charles Laughton and newcomers Valli and Louis Jourdan. (Apr.)

✓✓ (F) *RELENTLESS*—Columbia: Cowboy Robert Young tangles with badman Barton MacLane, and becomes a hunted man with sheriff Willard Parker and swindler Akim Tamiroff chasing him. Luckily, Bob has trim Marguerite Chapman on his side. (Apr.)

✓ (F) *SAIGON*—Paramount: A run-of-the-mill movie in an Oriental frame, depicting the adventures of Alan Ladd, Douglas Dick and Wally Cassell. With Morris Carnovsky, Veronica Lake. (Apr.)

✓ (F) *SEARCH, THE*—M-G-M: A moving story of Europe's displaced children with Ivan Jandl as the runaway lad, Jarmila Novotna as the mother frantically searching for him, Montgomery Clift and Wendell Corey as American soldiers and Aline MacMahon as an understanding field worker. (May)

✓ (F) *SECRET BEYOND THE DOOR*—U-I: A psychological crime movie guaranteed to give you goose pimples, with Michael Redgrave collecting rooms where murders were committed. Joan Bennett gambles her life in curing hubby of his hobby. (Apr.)

✓ (F) *SENATOR WAS INDISCREET, THE*—U-I: This fairly funny political farce has William Powell playing the prize sap of the Senate, scheming to become President. With Peter Lind Hayes, Ella Raines, Arleen Whelan. (Mar.)

✓ (F) *SIGN OF THE RAM, THE*—Columbia: Here's a domestic drama designed for those who enjoy a good cry. Susan Peters returns to the screen to play an over-possessive invalid who invites disaster when she dominates husband Alexander Knox and stepchildren Peggy Ann Garner, Allene Roberts and Ross Ford. (May)

✓✓ (F) *SITTING PRETTY*—20th Century-Fox: You owe it to yourself to see this laugh-loaded comedy featuring Clifton Webb as a self-confessed genius who takes a baby-sitter's job in the household of Robert Young and Maureen O'Hara. Richard Haydn registers as a meddling neighbor. (May)



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(F) *SLIPPERY McGEES*—Republic: Priest Tom Brown and nurse Dale Evans do a real job of reforming fugitive Donald Barry, convincing him there isn't much of a future in crime. (Apr.)

✓ (F) *SMUGGLERS, THE*—Rank-Eagle Lion: A costume chronicle strewn with sadistic flogging scenes. Richard Attenborough is the chief victim of torture when he betrays smuggler Michael Redgrave and his band. With Joan Greenwood and Jean Kent. (Apr.)

✓ (F) *SONG OF MY HEART*—Allied Artists: An episodic, uneven picture based on Tchaikovsky's life and music. Good performances by Frank Sundstrom, Audrey Long, Mikhail Rasumny, Gale Sherwood and Sir Cedric Hardwicke. (Mar.)

✓ (F) *SUMMER HOLIDAY*—M-G-M: Mickey Rooney as a lovesick boy and Gloria De Haven as the object of his affections in an airy trifle of the bustle-and-buggy era with Walter Huston, Frank Morgan and Butch Jenkins. (Apr.)

✓ (F) *TAKE MY LIFE*—Rank-Eagle Lion: This murder-made-in-Britain film has some exciting moments. Greta Gynt and Hugh Williams are the leads; Francis L. Sullivan, the able prosecuting attorney; Marius Goring, the villain and Rosalie Crutchley, the victim. (May)

✓ (F) *TENDER YEARS, THE*—20th Century-Fox: In this homey tale of a man, his boy and a dog, Joe E. Brown affably plays a small-town preacher. With young Richard Lyon, Josephine Hutchinson, Noreen Nash, Charles Drake. (Apr.)

✓ (F) *THREE DARING DAUGHTERS*—M-G-M: Jeanette MacDonald's back and pianist Jose Iturbi is chasing her in a Technicolor film musical with youthful singer Jane Powell and blunt Edward Arnold. An overworked but glamorous editor, Jeanette hasn't any fun until Iturbi bombards her with roses. Her three kids almost ruin their romance. (May)

✓ (F) *T-MEN*—Eagle Lion: This fiction-fact film about Uncle Sam's undercover men packs a wallop. Dennis O'Keefe and Alfred Ryder pose as mobsters to get the lowdown on a counterfeiting gang. With Charles McGraw, Wally Ford, June Lockhart. (Apr.)

✓ (F) *TO THE ENDS OF THE EARTH*—Columbia: Join the Treasury Department and see the world! Dick Powell's mission leads him to China, Egypt and Cuba where he meets mysterious Signe Hasso and helpful Vladimir Sokoloff among others. (Apr.)

✓✓ (F) *TREASURE OF THE SIERRA MADRE*—Warners: In this exciting tale of man's greed for gold, Humphrey Bogart, Tim Holt, Walter Huston go prospecting in the Mexican wilds. A strong story and fine acting. Romance? There isn't any! (Mar.)

✓ (F) *TYCOON*—RKO: Engineering and marriage don't mix if Sir Cedric Hardwicke's your boss and father-in-law. But John Wayne stubbornly sticks to his guns with Laraine Day at his side. (Mar.)

✓ (F) *UNDER COLORADO SKIES*—Republic: Monte Hale is after a gang of desperadoes, headed by William Haade, so he can prove he didn't really rob that bank. He was just shielding the no-good brother of his sweetheart, Adrian Booth. (Mar.)

✓✓ (A) *WOMAN'S VENGEANCE, A*—U-I: An intriguing murder meller embellished by splendid teamwork of Charles Boyer and Ann Blyth with Jessica Tandy, Sir Cedric Hardwicke. (Mar.)

✓✓ (F) *YOU WERE MEANT FOR ME*—20th Century-Fox: Here's an enjoyable sequel of "Margie" with Jeanne Crain again playing a flapper of yesteryear. Old songs and new gags plus an outstanding job by Dan Dailey make for an entertaining film. Oscar Levant lends able assistance. (Apr.)

Judy Garland and Fred Astaire, teamed for the first time, make musical history in Irving Berlin's tuneful "Easter Parade"



The Beauty Story OF A STAR by Perc Westmore

DIRECTOR OF MAKE-UP AT WARNER BROS. STUDIO



From snack bar to stardom—that's how it happened for Janis Paige. While serving in a servicemen's canteen, she pinch-hit for an absent singer. The little girl from Tacoma made a big hit—and a talent scout signed her up! By coincidence, she made her screen debut in Warner Bros. "Hollywood Canteen."

At the studio Janis met Perc Westmore, beauty advisor to Hollywood stars. To emphasize her natural beauty, he helped her select the Westmore beauty colors to flatter her complexion. He told her, "To be a star you must look lovely off the screen as well as on." Now Janis says it's easy to look her beautiful best with this marvelous Westmore make-up.



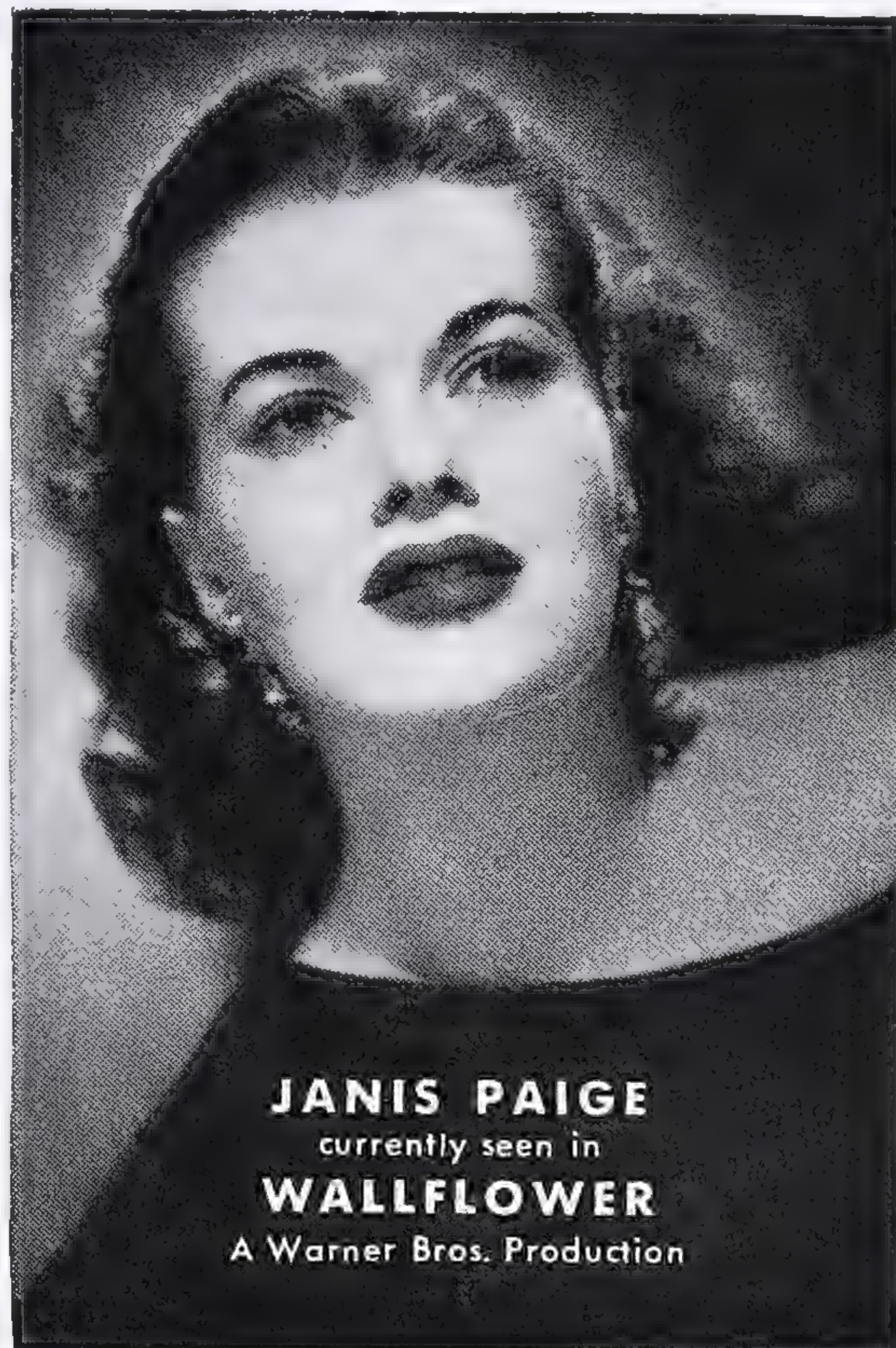
Janis considers herself an "outdoor" girl, but she loves to be glamorous too as in her present picture. Exciting as a star's life is, Janis is still the same girl who likes gumdrops, surprises and rainy afternoons. "And Westmore Cosmetics too," she adds. "I count on Westmore Make-Up for all day beauty, every day."



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BIG CITY—M-G-M: Midge, Margaret O'Brien; Rev. Phillip Y. Andrews, Robert Preston; Cantor David Irwin Feldman, Danny Thomas; Patrick O'Donnell, George Murphy; Florence Bartlett, Karin Booth; Judge Martin O. Abercrombie, Edward Arnold; Lewis Keller, Butch Jenkins; "Shoo-Shoo" Grady, Betty Garrett; "Mama" Feldman, Lotte Lehmann; Page Cavanaugh Trio, Themselves; Martha, Connie Gilchrist.

BRIDE GOES WILD, THE—M-G-M: Greg Rawlings, Van Johnson; Martha Terryton, June Allyson; Danny, Butch Jenkins; John McGrath, Hume Cronyn; Miss Doberly, Una Merkel; Tillie Smith, Arlene Dahl; Bruce Kope Johnson, Richard Derr; "Pop," Lloyd Corrigan; Mrs. Carruthers, Elizabeth Risdon; Aunt Pewtie, Clara Blandick; Aunt Susan, Kathleen Howard.

FOUR FACES WEST—ENTERPRISE-UA: Ross McEwen, Joel McCrea; Fay Hollister, Frances Dee; Pat Garrett, Charles Bickford; Monte, Joseph Calleia; Sheriff Egan, William Conrad; Florencio, Martin Garralaga; Dr. Eldridge, Raymond Largay; Frenger, John Parrish; Clint Waters, Dan White; Burnett, Davison Clark; Anderson, Houseley Stevenson; Winston Boy, George McDonald; Mrs. Winston, Eva Novak; Storekeeper, Sam Flint; Conductor, Forrest Taylor.

HAZARD—Paramount: Ellen Crane, Paulette Goddard; J. D. Storm, Macdonald Carey; Lonnie Burns, Fred Clark; Joe (Bellhop), Stanley Clements; Truck Driver, Maxie Rosenbloom; Houseman, James Milligan; Beady, Percy Helton; Chick, Charles McGraw; Oscar, Frank Faylen; Sheriff, Frank Fenton.

HUNTED, THE—Allied Artists: Saxon, Preston Foster; Laura, Belita; Simon Rand, Pierre Watkin; Miss Turner, Edna Holland; Meredith, Russell Hicks; Harrison, Frank Ferguson; Police Captain, Joseph Crehan; Hollis Smith, Larry Blake; Sally, Cathy Carter; Detectives, Thomas Jackson, Charles McGraw, Tristram Coffin.

I REMEMBER MAMA—RKO: Mama, Irene Dunne; Katrin, Barbara Bel Geddes; Uncle Chris, Oscar Homolka; Papa, Philip Dorn; Mr. Hyde, Sir Cedric Hardwicke; Mr. Thorkelson, Edgar Bergen; Dr. Johnson, Rudy Vallee; Jessie Brown, Barbara O'Neill; Christine, Peggy McIntyre; Dagmar, June Hedin; Nels, Steve Brown; Aunt Trina, Ellen Corby; Aunt Jenny, Hope Landin; Aunt Sigrid, Edith Evanson; Cousin Arne, Tommy Ivo.

LETTER FROM AN UNKNOWN WOMAN—UI: Lisa Berndle, Joan Fontaine; Stefan Brand, Louis Jourdan; Frau Berndle, Mady Christians; Johann Stauffer, Marcel Journet; John, Art Smith; Marie, Carol Yorke; Herr Kastner, Howard Freeman; Lt. Leopold von Kaltnecker, John Good; Stefan Jr., Leo B. Pressin; Porter, Erskine Sanford; Concierge, Otto Waldis; Frau Spitzer, Sonja Bryden.

LOST ONE, THE—Columbia: Alexander Dumas Jr., Massimo Serato; Giuseppe Verdi, Nerio Bernardi; Violetta Valery, Nelly Corradi; Alf edo Ge mont, Gino Mattera; George Germont, Manfredi Polverosi; Flora Bervoix, Flora Marino; Baron Douphol, Carlo Lombardi. Singers: Onella Fineschi, Gino Mattera, Tito Gobbi, Francesco Albanese, Arturo La Porta.

MADONNA OF THE DESERT—Republic: Monica Dale, Lynne Roberts; Tony French, Donald Barry; Joe Salinas, Don Castle; Nick Julian, Sheldon Leonard; Pete Connors, Paul Hurst; Buck Keaton, Roy Barcroft; Hank Davenport, Paul E. Burns; Mrs. Brown, Betty Blythe; Mama Baravelli, Grazia Narcisco; Papa Baravelli, Martin Garralaga; Peppo, Frank Yaconelli; Mrs. Pasquale, Maria Genardi; Maria Baravelli, Renee Donatt; Enrico, Vernon Canino.

MAN FROM TEXAS—Eagle Lion: Tobias Elias Simms (The El Paso Kid), James Craig; Zee Bixbee, Lynn Bari; Billy Taylor, Johnnie Johnston; Widow Weeks, Una Merkel; Jed, Wally Ford; Pop Hickey, Harry Davenport; Aunt Belle, Sara Allgood; Charles Jackson, Vic Cutler; U. S. Marshal, Reed Hadley; Jim Walsh, Clancy Cooper; Bob Jackson, Bert Conway; Sam, King Donovan; Young children of The El Paso Kid and Zee, Glen Arthur, Susan O'Connor.

MATING OF MILLIE, THE—Columbia: Doug Andrews, Glenn Ford; Millie McGonigle, Evelyn Keyes; Ralph Galloway, Ron Randall; Phil G wan, Willard Parker; Madge, Virginia Hunter; Tommy Bassett, Jimmy Hunt; Mrs. Hanson, Mabel Paige; Mrs. Thomas, Virginia Brissac; Cookie, Patsy Creighton; Harvey Willoughby, Tom Stevenson.

OCTOBER MAN, THE—Rank-Eagle Lion: Jim Ackland, John Mills; Jenny Carden, Joan Greenwood;

Mr. Peachy, Edward Chapman; Molly, Kay Walsh; Mrs. Vinton, Joyce Carey; Miss Selby, Catharine Lacey; Godby, Frederick Piper; Dr. Martin, Felix Aylmer; Joyce Garden, Adrienne Allen; Harry, Patrick Holt; Mr. Pope, George Benson; Wilcox, Jack Melford; Troth, John Boxer; Miss Heap, Esme Beringer; Miss Parsons, Ann Wilton; Stebbins, Philip Ray; Grey, George Woodbridge; Mr. Newman, John Miller; Mrs. Newman, Kathleen Boutall; Passport Official, Edward Underdown; Garage Man, James Mayter; Paddington Ticket Inspector, John Salew; Little Girl, Juliet Mills.

OKLAHOMA BADLANDS — Republic: Allan "Rocky" Lane, Allan "Rocky" Lane; His Stallion, Black Jack; Nugget Clark, Eddy Waller; Leslie Rawlins, Mildred Coles; Sanders, Roy Barcroft; Oliver Budge, Gene Stutenroth; Jonathan Walpole, Earl Hodgins; Sharkey, Dale Van Sickel; Ken Rawlins, Jay Kirby; Agatha Scragg, Claire Whitney; Sheriff, Terry Frost; Postmaster, Hank Patterson; Passenger, House Peters Jr.; Stagecoach Driver, Jack Kirk.

PIRATE, THE—M-G-M: Manuela, Judy Garland; Serafin, Gene Kelly; Don Pedro Vargas, Walter Slezak; Aunt Inez, Gladys Cooper; The Advocate, Reginald Owen; The Viceroy, George Zucco; Specialty Dance, Nicholas Brothers; Uncle Capucho, Lester Allen; Isabella, Lola Deem; Mercedes, Ellen Ross; Lizarda, Mary Jo Ellis; Casilda, Jean Dean; Eloise, Marion Murray; Gumbo, Ben Lessy; Bolo, Jerry Bergen; Juggler, Val Setz; Gaudsmith Brothers, Themselves; Trillo, Cully Richards.

RUTHLESS—Eagle Lion: Horace Woodruff Vendig, Zachary Scott; Vic Lambdin, Louis Hayward; Martha Burnside, Mallory Flagg, Diana Lynn; Buck Mansfield, Sydney Greenstreet; Christa Mansfield, Lucille Bremer; Susan Duane, Martha Vickers; Mrs. Burnside, Edith Barrett; Mr. Burnside, Dennis Hoey; Pete Vendig, Raymond Burr; Kate Vendig, Joyce Arling; Bruce McDonald, Charles Evans; Horace Vendig (as a child), Bob Anderson; Vic Lambdin (as a child), Arthur Stone; Martha Burnside (as a child), Anne Carter; Libby Sims, Edna Holland; J. Norton Sims, Fred Worlock; Bradford Duane, John Good; Bella, Claire Carleton.

SAINTED SISTERS, THE — Paramount: Letty Stanton, Veronica Lake; Jane Stanton, Joan Caulfield; Robbie McCleary, Barry Fitzgerald; Vern Tewilliger, William Demarest; Sam Stoaks, George Reeves; Hester Rivercomb, Beulah Bondi; Will Twitchell, Chill Wills; Jud Tewilliger, Darryl Hickman; David Frisbee (8 yrs.), Jimmy Hunt; Martha Tewilliger, Kathryn Card; Abel Rivercomb, Ray Walker; Lederer, Harold Vermilyea.

SCUDDA-HOO! SCUDDA-HAY! — 20th Century-Fox: Rad McGill, June Haver; Snug Dominy, Lon McCallister; Tony Maule, Walter Brennan; Judith Dominy, Anne Revere; Bean McGill, Natalie Wood; Stretch Dominy, Robert Karnes; Milt Dominy, Henry Hull; Roarer McGill, Tom Tully; Ches, Lee MacGregor; Mrs. McGill, Geraldine Wall; Sheriff Burson, Ken Christy; Judge Stillwell, Tom Moore; Jim, Matt McHugh; Barber, Charles Wagenheim; Dugan, Herbert Heywood; Ted, Edward Gargan; Elmer, Guy Beach; Malone, G. Pat Collins; Jeff, Charles Woolf; Stable Hand, Eugene Jackson; Girl Friends, Colleen Townsend, Marilyn Monroe.

SILVER RIVER—Warners: "Mike" McComb, Errol Flynn; Georgia Moore, Ann Sheridan; John Plato Beck, Thomas Mitchell; Stanley Moore, Bruce Bennett; "Pistol" Porter, Tom D'Andrea; "Banjo" Sweeney, Barton MacLane; "Buck" Shevige, Monte Blue; Major Spencer, Jonathan Hale; Slade, Alan Bridge; Major Ross, Arthur Space; Major Wilson, Art Baker; President Grant, Joe Crehan.

SMART WOMAN—Bennett-Allied Artists: Robert Larrimore, Brian Aherne; Paula Rogers, Constance Bennett; Frank McCoy, Barry Sullivan; Johnny Simons, Michael O'Shea; Sam, James Gleason; Wayne, Otto Kruger; Mrs. Rogers, Isobel Elsom; Dr. Jasper, Taylor Holmes; Clark, John Littel; Rusty, Richard Lyon; Mrs. Wayne, Selena Royle; Joe, Lee Bonnell; Patty Wayne, Nita Hunter; Vine, Thomas E. Jackson; Photographer, Benny Baker; Sob Sister, Iris Adrian; Anna, Margaret Tracy; Lefty, Horace McMahon; Court Clerk, Douglas Aylesworth; Porter, Willie Best.

TO THE VICTOR—Warners: Paul, Dennis Morgan; Christine, Viveca Lindfors; Capt. Beauvais, Victor Francen; Henderson, Bruce Bennett; Miriam, Dorothy Malone; Gus, Tom D'Andrea; Firago, Eduardo Ciannelli; Steve, Douglas Kennedy; Bolyanov, Joseph Buloff; Farnsworth, William Conrad; Geran, Luis Van Rooten; Pablo, Konstantin Shayne; Nikki, Anthony Caruso; Gabby, Joanne Wayne; Lestrac, John Banner; Zinzer, Henry Rowland; Victor, Felipe Turich.

WOMAN IN WHITE, THE—Warners: Marian Halcombe, Alexis Smith; Laura Fairlie, Eleanor Parker; Ann Catherick, Eleanor Parker; Count Fosco, Sydney Greenstreet; Walter Hartright, Gig Young; Countess Fosco, Agnes Moorehead; Frederick Fairlie, John Abbott; Sir Percival Glyde, John Emery; Louis, Curt Bois; Mrs. Vesey, Emma Dunn; Dr. Nevil, Matthew Boulton; Mrs. Todd, Anita Sharp-Bolster; Jepson, Clifford Brooke; Dimmock, Barry Bernard.



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Directed by LOUIS KING • Produced by ROBERT BASSLER

Screen Play by Martin Berkeley
Based on the Novel by Mary O'Hara

20th
CENTURY-FOX

What's Wrong with the Movies?



HOW many times recently has a friend querulously asked you, "What's wrong with the movies these days?"

For that matter, have you asked this question yourself?

The truth is, there is a universal sense of dissatisfaction with film product.

Who is to blame?

Hollywood—of course. But there are other considerations.

During the war years, movie theaters offered the most satisfactory means of momentary escape. Audiences were not critical. In the present uneasy peace, Americans are less easily satisfied. The men have returned. Automobiles are free of gasoline restrictions. The home offers inducements of happiness. Suddenly, we who comprise the movie audience are again exercising our right of critic.

Those who produce our film product have been victims of post-war adjustment. Comfortable from years of profit regardless of quality, the film producers have been slow to shake off the past certainty of plenty.

Last fall, declining box office and disastrous imposition of a confiscatory English tax brought Hollywood to a bitter awakening. Recently, in Photoplay, Sheilah Graham discussed the fear that swept the film citadel: Actors out of work, writers off salary, producers without the money to begin new films.

This spring, Eric Johnston, head of the Motion Picture Producers Association, journeyed to England. The result was a lifting of the English tax. \$17,000,000 a year was promised to Hollywood in revenues from English distribution. The crisis seems ended.

Meantime, with unaccustomed humility, Hollywood has turned to the job of producing better films at lower cost.

Soon you, the movie-goer, will see the happy result. The combination of hard work and the end of panic will bring you films that will to a satisfactory extent end the question:

"What's wrong with the movies?"

Fred Sammis

I Was There

No photographer had ever set foot in her home—yet there he was. And all because of a parked car, a pretty girl and a puppy

BY HYMIE FINK



Meeting Happy was a lucky omen for Hymie

ONE day recently, as I parked my car on Wilshire Boulevard, I noticed a blue coupe, driven by a pretty girl, pull in behind me. The coupe cut too close and its rear bumper caught the fender of a new Cadillac convertible. Being a gentleman (the driver was pretty, too), I went over to help. And luck! The girl was Ingrid Bergman, winner of Photoplay's Gold Medal Award.

Ingrid was carrying a wire-haired puppy which I held for her while she exchanged names and license numbers with the owner of the damaged Cadillac.

I asked the puppy's name. "Happy," Miss Bergman told me, "because he jumps around so much. I just received him and I came out to buy him a collar and leash."

Of course I asked if I could take a picture. "Please, not now," she said. "One day I will call you, Hymie. I must now rush back to the studio where we are making 'Joan'." Sure enough, two days later Miss Bergman called. If I could be at her home at 11 a.m., she said, I might take the picture I wanted. I was really excited. No photographer had ever set foot or camera in the Bergman home before.

The Bergman-Lindstrom place is situated off one of the main canyons to the north of Beverly Hills. You go up a private, winding tree-lined lane about 800 feet long to where the house sits on a small knoll. It's a rustic looking house built of flagstone and huge timbers. To the right of the house set in the middle of the lawn, is a small swimming pool. Inside, the house is large, comfortable and liveable.

While I was there, Miss Bergman's young daughter, Pia, came home from school. She is certainly a bright, pretty child. Her mother talks to her as though she were a grown lady.

As I left, after taking my pictures, I got to thinking about luck. Some people are born lucky, others make their luck. As for me—I'd parked right alongside of it!



Sheer accident led to this picture of Happy and his mistress, Ingrid Bergman of "Arch of Triumph"

Fink



Benign whirlwind: That's what Dorothy calls Victor Mature of "Fury at Furnace Creek"

IT'S a little frightening and exciting all at once to find yourself in love with a man like Victor Mature. It's a little like having a benign whirlwind hit you and settle down to stay. He just isn't the kind of a person you can meet—say on a vacation—have a summer romance with, and put out of your mind and life when summer's over. Once you love someone like Vic, he fills up your whole world—your thoughts, your heart, your life.

Vic and I met on a summer holiday. Betty de Noon, a girl friend of mine from Pasadena, and I had taken a house in Laguna Beach for the summer and I had brought my little son Mike down there. Betty, who later married Sterling Hayden, kept saying she was going to find the right man for me, since I wasn't particularly interested in anyone.

She came back to our Laguna house one afternoon with a Cheshire-cat smile, saying that someone she knew had just come down to Laguna and I *had* to meet him. I asked what he was like and who he was, but she just said, "Wait and see—I'll fix it up." She did.

A day or so later we were down on the beach romping with Mike when a big guy came loping along the beach with a dog. (Continued on page 80)

The Man That I Married

This is not any usual love story. It
is as unexpected as Vic Mature himself—who
walked in the shadow of tragedy to
bring back the girl he loved

BY DOROTHY BERRY MATURE

On the receiving end of a small boy's fancy—Vic with Dorothy's son



Mike loved to "batch" it with Vic



Lover Girl

Jeanne Crain gets Dan's Oscar

—and he doesn't mean Levant—

BY DAN DAILEY

for having a sound set of brains

behind those blue-green eyes

JEANNE CRAIN saved my life. For this she should not be hastily judged. There is extenuating circumstance. She held my hand on the day my child was being born. Only a man and a father can guess the comfort in having Jeanne hold his hand in his hour of peril.

Jeanne comforted me with encouraging thoughts. "Don't worry," she said. "The baby may not look like you."

We were working on the set of "You Were Meant for Me" the day that Dan Dailey III made his bow.

I couldn't go to the hospital right then. Back on the set we were doing a sequence where I was leading a band. Meanwhile, in rapid succession I had to play several different instruments. I was having conniptions.

"Relax," said Jeanne. "Relax!"

"How can I relax playing ninety instruments and having a baby at the same time?" I bawled. "That's a little rough."

"Einstein relaxes with a fiddle," said Jeanne. "With your intellect, lover boy, ninety instruments are required."

"Thanks, lover girl," I said, pitying Einstein. (Continued on page 98)



Oscar Levant, Jeanne and Dan on set of "You Were Meant for Me"

Rhapsody in blue: Jeanne Crain of "Apartment for Peggy"



Gardenias grow on walls . . . back yards become a moonlit Hawaii . . . a guest of honor plays second fiddle to the beau of the moment

- 1 Le Papillon, setting for a Crawford party
- 2 On the guest list: Dick Powell, June Allyson
- 3 Otto Preminger, Marlene Dietrich, Hy Fink
- 4 David Niven with his beautiful new wife
- 5 Roz Russell, Fred Brisson, the Fairbankses
- 6 Greg Bautzer, Joan Crawford, Noel Coward
- 7 Producer Charles Feldman, Gene Tierney
- 8 Ginger Rogers and husband Jack Briggs
- 9 Jean Pierre Aumont and Claudette Colbert



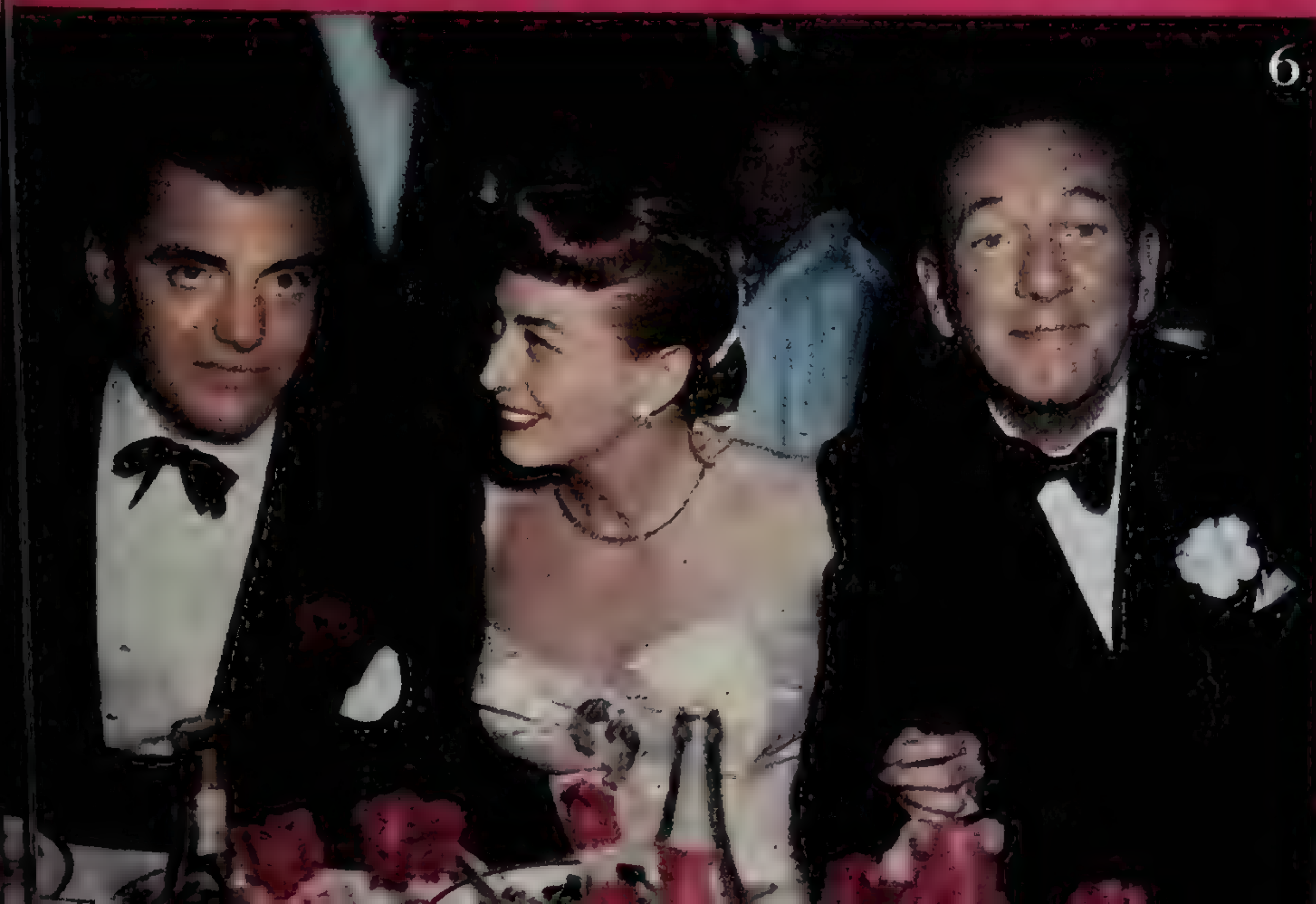
Color pictures by Fink and Smith



BY ELSA MAXWELL

REMEMBER the old Joe E. Howard song "On A Saturday Night"? It could be Hollywood's theme song. Because Saturday night is the only night the stars can make merry, with no worry about getting to the studio at an incredibly early hour the next morning.

They love parties in Hollywood and I must say the parties out there have come a long way in the last few years. It used to be that all Hollywood parties were cut to the same pattern. A hostess planned a party for say, 200 guests, but received 250 at least. First of all, she called the tent man to erect a big tent in her back yard. She arranged for charcoal burners to heat the tent when the night grew chill. She rented glass, cutlery and (Continued on page 84)





Left, in a scene from his picture. Right, with his wife, Benita Hume Colman

HIS DOUBLE LIFE

When it comes to combining a career and a private life, to quote Mrs. Colman, "He's a dream-boat!"

BY RUTH WATERBURY

THERE is the matter of Miss Juliet Colman wanting to know about Jack Benny.

Juliet, daughter of Ronald Colman and Benita Hume, has never seen either of her parents on the screen. She is also very bewildered by their disappearing every three months or so and saying that they are going to be on the radio with Mr. Benny. After they leave, she goes and stands by a large box in their room and suddenly there are Mummie and Daddy coming out of it. Then they return an hour later and she wants to know what Mr. Benny is like.

Now, as you know, the Colmans and the Bennys are neighbors. So, finally, the other day, in response to Juliet's numerous requests, her parents took her for a walk by the Benny place. No one was at home. Juliet was very disappointed, but there the matter stands. Of course, if Mary and Jack would just happen to invite Juliet over . . . Good form, you see.

And Ronald Colman not only admires good form, he respects it. He always has, in fact, through all his twenty-six years of stardom. No one has ever been able (Continued on page 113)



Smith

Academy Award Winner: Ronald Colman, brilliant star of "A Double Life"

MILLION-DOLLAR

It's the way the stars sometimes act off the screen
that has their bosses reaching for the bromides



Larry Parks's suit might have been
ironed out in the beginning



Van Johnson and Evie Wynn:
His marriage cost more
than the fee!

WHEN Mickey Rooney and his wife Betty Jane announced their recent and probably final separation, Leo the Lion at Metro-Goldwyn-Mayer let out a roar that could be heard all over Hollywood. When Leo stopped yelling, he was heard to moan, "Why didn't they wait until we'd released 'Summer Holiday'?" In this five-million-dollar Technicolor musical remake of Eugene O'Neill's "Ah Wilderness," Mickey plays an adolescent seventeen-year-old who gets his first alcoholic drink and his first kiss. If audiences refuse to accept Rooney in the role because of his two discarded wives and two children—what happens? A million-dollar headache for Metro!

A Hollywood headache is more than the usual migraine throbbing in the temples. It's a great big pain that sometimes cannot be cured.

Movie stars are million-dollar investments in more ways than one. Anything that happens to them, of even a slightly derogatory nature, can destroy years of planning and building and put their studios on the wrong side of the ledger overnight.

Take Jane Wyman and Ronald Reagan. For years the Warner Brothers publicity department (Cont'd on page 110)



Katie Hepburn's a retired politician
since her headlined remarks

HEADACHES

BY SHEILAH GRAHAM

A director's complaints about Deanna Durbin (with Michael Redgrave) made the columns



Peggy Cummins felt the effects of too much publicity



Errol Flynn's appearance on the set had his studio worried





Jane Powell, of "Luxury Liner," has been shattering the human male from first grade up

Smith

'N' Everything Nice



Something for Dad: A Powell picture of Mother

ACTORS have no glamour for me," said Miss Jane Powell, the magic lark from Oregon.

The lark knows her subject. At fourteen she took Hollywood with a song. But she's been shattering the human male from first grade up. No doubt about it, little Lark-pie is Today's Special. She's just five feet, weighs only ninety-five pounds, but there's nothing missing.

"Actors," said Lark-pie, "are no Romeos off screen."

"Maybe they exhaust themselves on," we ventured.

Miss Powell looked dubious. "They are all old," she said. "Peter Lawford is twenty-five. Mickey Rooney is a veteran with wives."

The only one she could think of this side of senescence is Roddy McDowall. "Roddy," she said, "is a good friend. Nothing more."

Cold to actors, Miss Powell is mad over skunks who make the dearest pets, she thinks.

This does not discourage actors. Nothing discourages a true actor. Mr. George Brent, a crafty old siren tamer, bowed to her predilection and gave her a skunk. It misbehaved.

L'affaire polecat transpired at a party celebrating the finish of "Luxury Liner." It was the skunk's first Hollywood party. Unlike many out-of-towners who accept our (Continued on page 75)

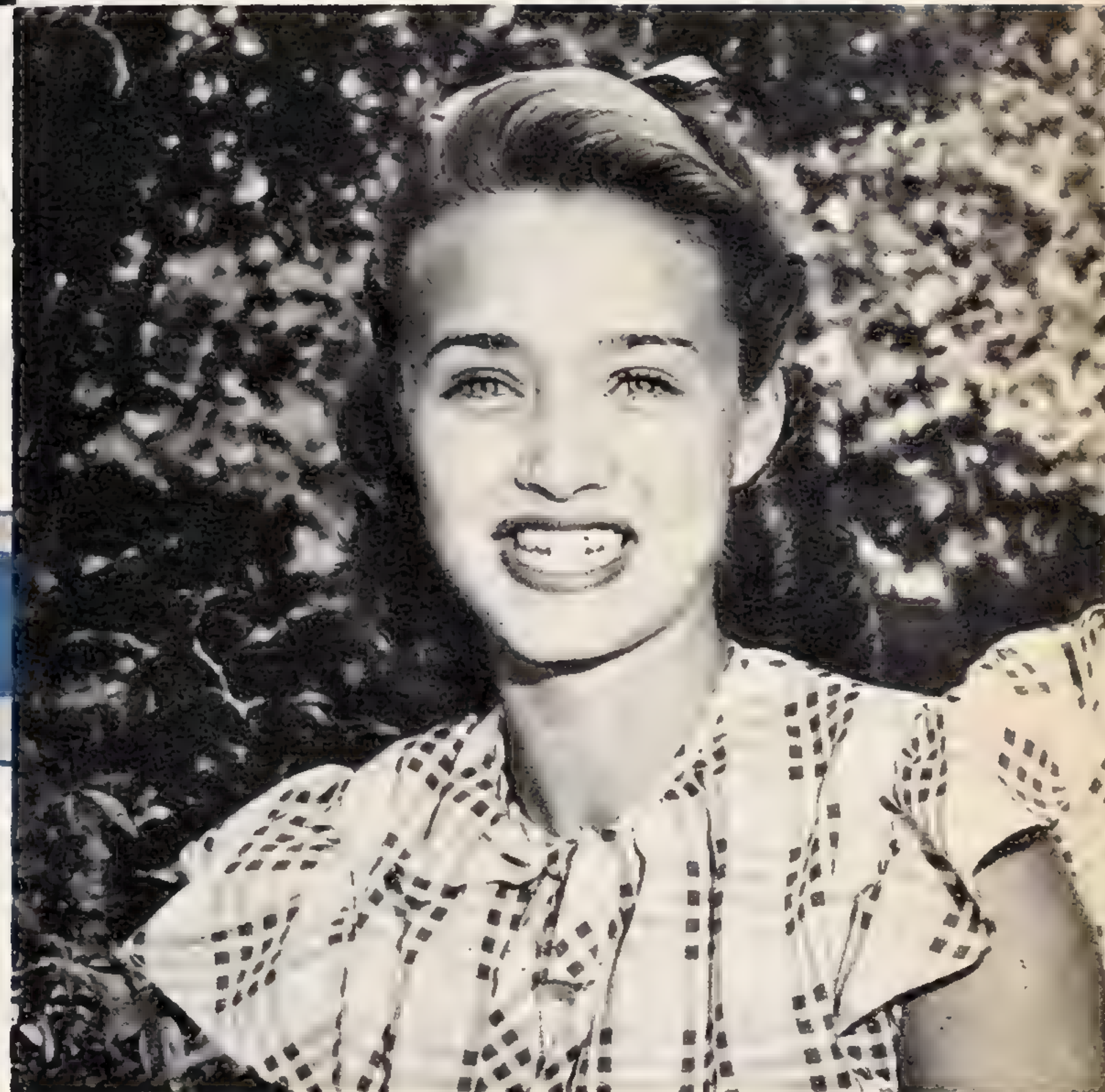
Janie isn't lonely any more.

For the boys of USC, UCLA and

Cal Tech rate Lark-pie Powell

"Today's Special"

BY HERB HOWE



Janie has no use for the glam stuff. On-screen, that is. Off-screen she likes her plumage bright and pretty



New England on a Hollywood hilltop—that's where Hank Fonda lives



Frances and Hank furnished their home out of old barns

Hank has a green thumb. A hot trumpet
sends him. He learned how to cook
when he was hungry. But if acting meant
starving, he'd still be an actor

BY ROBBIN COONS



Henry's mustache is
groomed for
"Fort Apache"

THE "Hank" Fondas live out in Brentwood, a beautiful section, about half an hour toward the ocean from Hollywood. They have eight acres, with a pretty New England farmhouse—two-storied, plain wide siding and stone, vines and flowers all around. The hilltop site is enclosed by a rustic rail fence splashed with the red of geraniums. The sign at the driveway's end says: "Caution, Children and Animals." There's a view. Magnificent. Rolling



Hank's performance in the biggest Broadway hit in years, "Mr. Roberts," has the big town talking

hills and fields, the sprawling city, on a clear day the ocean.

Across the meadow come Hank and the kids on burros. The two little donkeys are plodding slowly across the broad grassy field from "Gramma's," which is on another Brentwood street. Ten-year-old Jane in her cowboy clothes is astride one. Eight-year-old Pete and his dad straddle the other. Tow-haired Pete is in old blue jeans and barefoot. Hank, bareheaded, wears a pair of

old navy khakis, a faded plaid cotton shirt. His legs are so long and the burro so diminutive, that his worn field brogans almost scrape the ground.

"Be right with you," he calls, dismounting and regaining his full, lank six-foot-one. "Let's go over to the playhouse where we can talk."

He leads the way. The playhouse is set between the tennis court and the rustic "ole swimming hole" pool. Like the main house, it is Early

American in decor, furnished with sturdy antiques. There are deep overstuffed chairs, too, and a divan in red and green plaid. Hank pours cokes at the bar, settles on the divan and talks.

And we learn a great deal about what goes with Fonda. He's happy over his luck and his pictures since his return from the war: "My Darling Clementine," "The Long Night," "Daisy Kenyon," and a comedy sequence with (Continued on page 120)

I REMEMBER

Thirteen years ago he took his first picture of Lana
for a laugh—and so began this priceless
picture record of the most fascinating girl in town

BY JACK ALBIN

Hollywood Press Photographer



First meeting: Lana, then Judy, had just been "discovered" when I took this Valentine picture. She's dark-haired girl on the right



This photo of the 35th anniversary of the Hollywood Hotel shows Louella Parsons, left, Priscilla Lane, Olivia de Havilland and, on the extreme right, a very young Lana

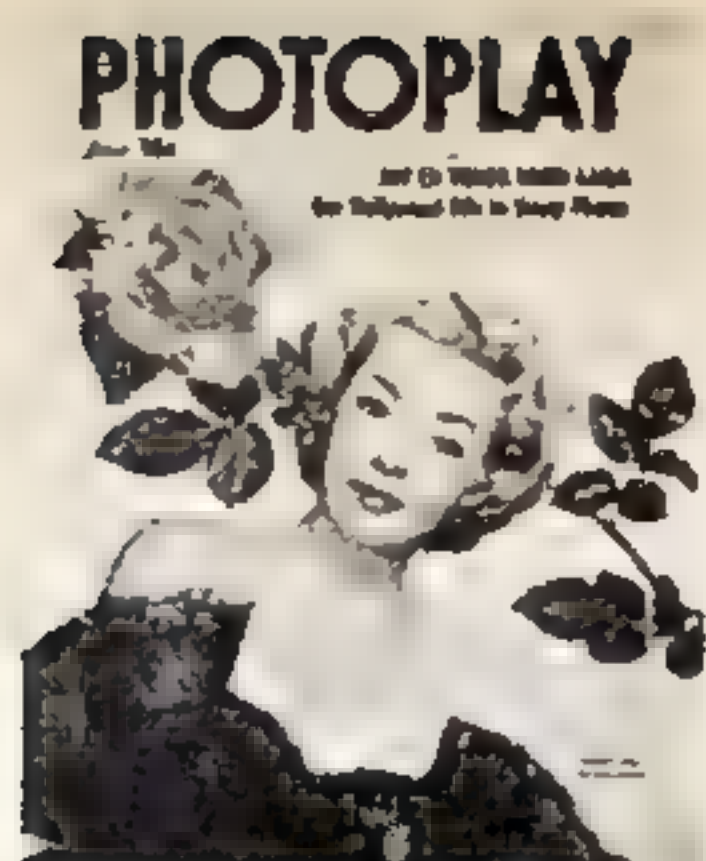


At a party, Paula Stone, Phyllis Fraser (Ginger Rogers's cousin), Anne Shirley and Lana posed for take-off on "It Happened One Night." Lana, right, kept *her* skirt at a modest length!

The difference a year makes! Lana, with Cesar Romero at a Westside Tennis Club party, had learned to display her charms!



LANA



Cover Girl

I FIRST met Lana in 1935. A plump, dark-haired kid, she used to bind herself to hide her figure. But it didn't take her long to learn! The way she wore a sweater in 1937 caused a stir that banned sweaters on the screen. She was in love with Greg Bautzer then. For my money he was her only real heartbreak. And Steve Crane, I think, is the only man who ever really loved her. She's the kind of a girl who inspires desire rather than love. Many women resent Lana, which doesn't bother her too much. She just turns her back and talks to the boys.



When the halter broke on her bathing suit at a pool party Jackie Cooper, Bob Stack and Skitch Henderson rushed to her aid. Lana had learned fast how to keep in the swim



Cameras could still catch Lana unawares during her sweater-girl days. Ring she's wearing was thought to be from then current beau, Greg Bautzer

Lana's hair was a golden-red in the Greg Bautzer era. He was her first real romance. It was the break-up with Greg that rushed her into a . . .



. . . rebound marriage to band-leader Artie Shaw. Under his influence she went into seclusion, wore baggy suits, no make-up. Needless to say, this marriage didn't last



Lana's mother never approved her marriage to Shaw but when it ended she was glad she had not broken with her daughter. She knew Lana had needed her. Lana really blossomed during the following months. It was as if her reactions to the life she had lived with Shaw had released something in her—given her the impetus her beauty needed

I REMEMBER

Lana was always too good-natured for her own good. Because a friend was promoting this dress, she agreed to pose in it. It was almost too much even for her sense of humor!



With Tony Martin. No one was hurt when this romance ended. Lana then went on to Turhan Bey, who was one of the few eligible males left in war-stripped Hollywood



This picture of Lana kissing her mother in public is almost a collector's item. Lana is not given to demonstrations of affection in front of other people



When Lana married Steve Crane I went to the reception. No one knows why this marriage broke up. They have one daughter, Cheryl Christine, whom they both adore

LANA

When Lana goes into her routine she's a match for any woman. The very night Jennifer Jones won her Academy Award, Lana kept stealing the spotlight in a way that amazed everyone, including Jennifer!

Now Bob Topping shares the lens with Lana. He wants to share his millions too, for he's convinced she's the most fascinating girl in town



that's My



At the Johnnie Johnston house it's a duet with close harmony. He's in "The Man from Texas"

Johnnie

She finds his moccasins in the oddest places, his pipes among her best hankies. Life with her "Murgatroyd" is living on a roller coaster!

BY KATHRYN GRAYSON

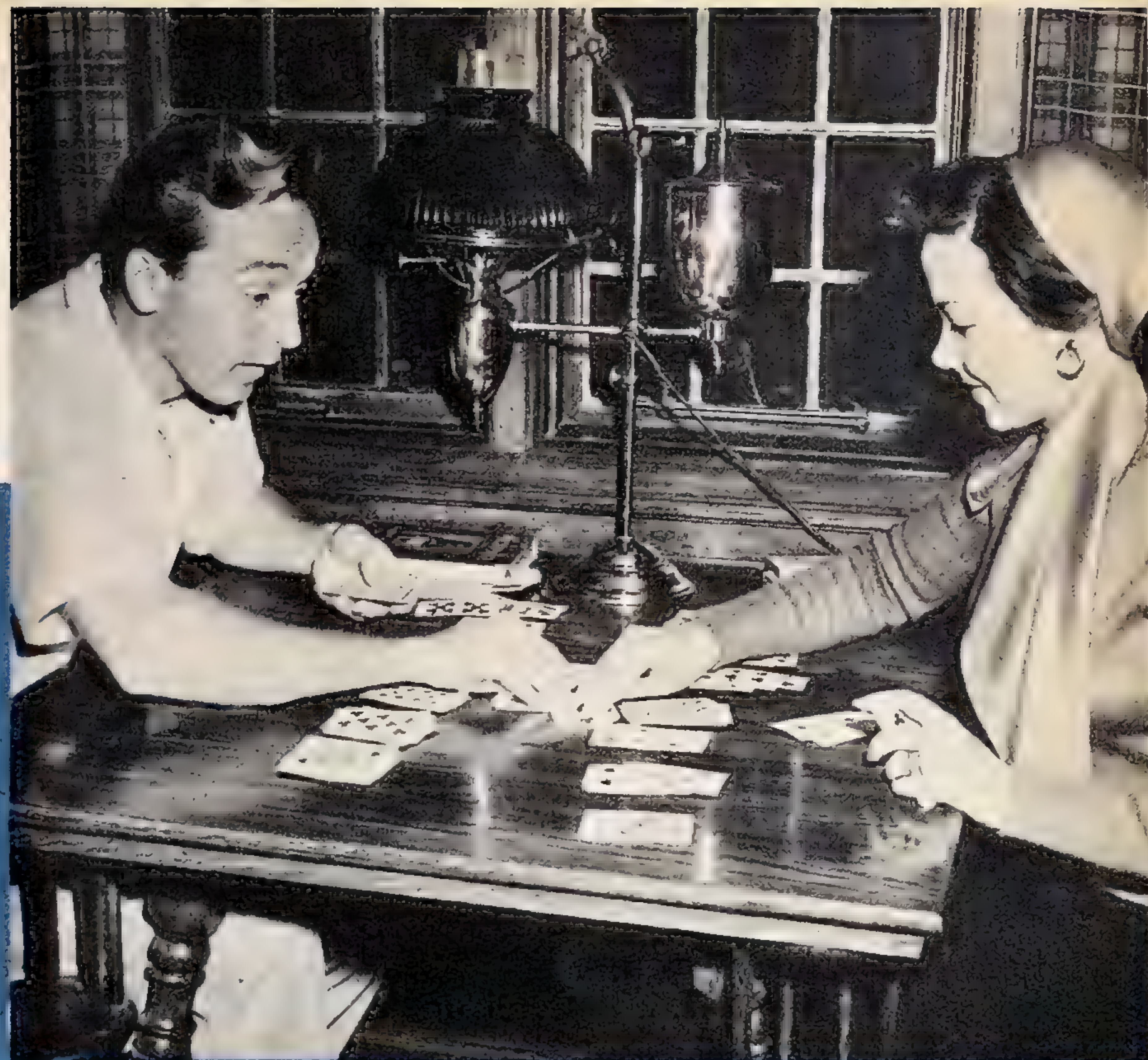
THIS is my story of that handsome singing star with the big brown eyes, dimples and the swoony smile who's familiar to you as Johnnie Johnston . . . and even more familiar to me as that fascinating man with whom I share my twenty-five-cent murder mysteries.

My nickname for him is "Murgatroyd." Anything more orthodox wouldn't do justice to Johnnie as I know him and as I'm unveiling him to you. But I address him more often as "Oh-hhhhhh Johnnie!" since an exclamatory salutation seems usually to be in order where my husband is concerned.

Who but my Johnnie would constantly be losing his moccasins in such unusual places and go walking around unabashed in his stockinged feet? He lives in house slippers and leaves them in golf lockers, in car compartments, behind secret panels in our home. I'm never surprised when the Riviera Country Club calls inquiring whether or not Mr. Johnston has lost some alligator house slippers—again.

And who but Johnnie would misplace his smelly pipes in my bureau drawer along with my best gloves and handkerchiefs? With the result that at a classical gathering when I pull out a dainty lace-trimmed hanky, the room is usually flooded with the aroma of tree-ripened tobacco along with my aria from "La Boheme."

Then again what other husband would be obliging enough to submit to his wife's whim for cutting hair (Continued on page 102)



The end of a game with Johnnie has Katie wishing she'd played for her usual stakes—bubble gum! She's in Metro's "The Kissing Bandit"

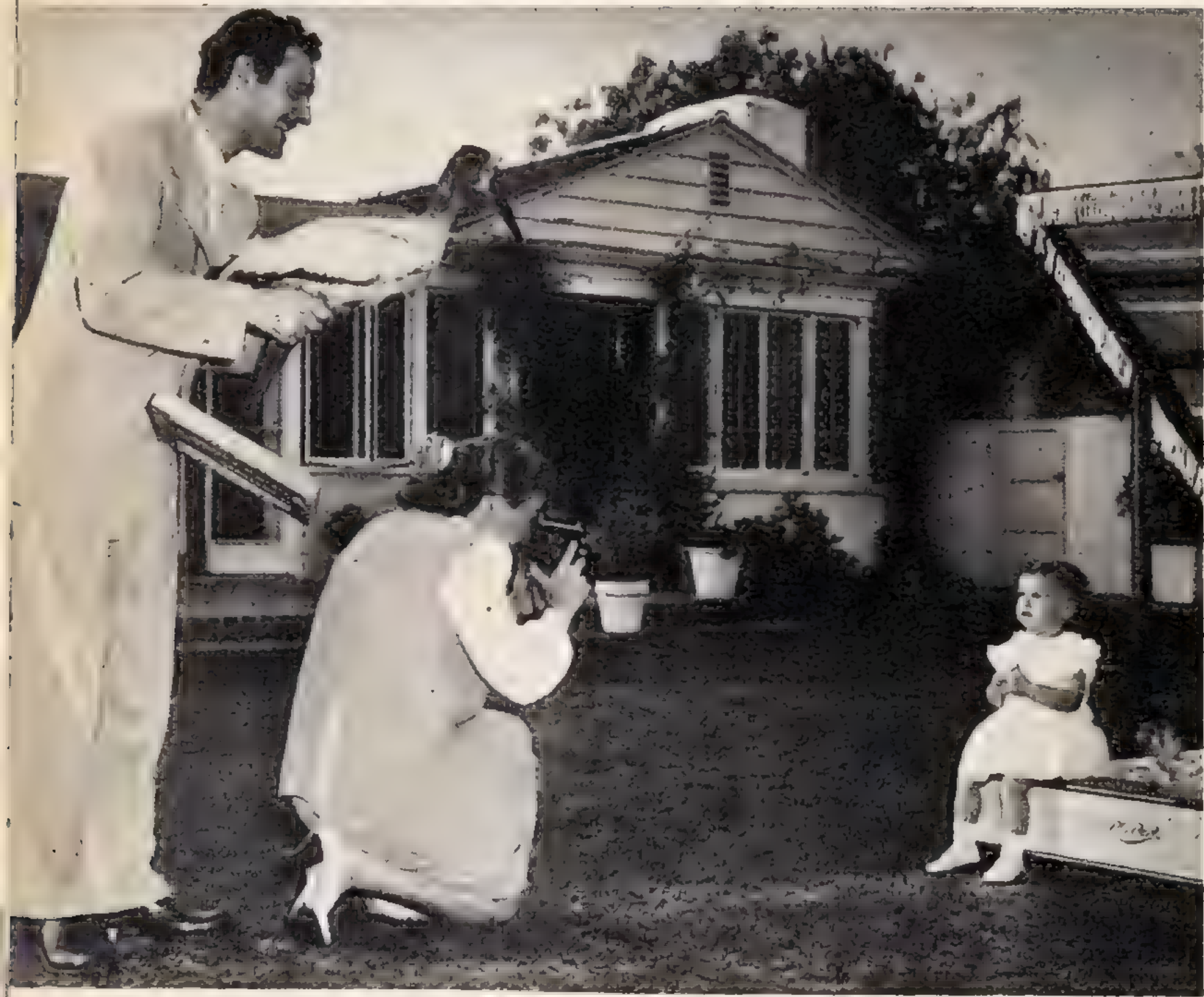


In their furniture business Johnnie makes customers right at home—in Katie's living room



Play Truth or Consequences

GAME CONDUCTOR—RALPH EDWARDS



Lindsay Diane and Betty got the bird from Ted on Q. 26

1. Q: Betty, are you as boisterous in real life as you are on the screen?

A: You mean screwball? No. I started out in that characterization because it was the quickest way I knew to make a buck. It was also the quickest way I knew of gaining recognition.

2. Q: Just a shy violet at heart?

A: I don't think I'm shy, but I'm self-conscious. I'm never comfortable in crowds; I always feel that I'm unattractive and that nobody likes me. So I either talk too much to cover or not enough and never say the right things. I used to freeze when I walked in a door, but Teddy is getting me over that by assuring me that I'm wonderful and beautiful—which is stretching it—but it's working.

3. Q: Which male star do you think has the most sex appeal in Hollywood?

A: John Garfield, because he's so earthy.

4. Q: Were you ever in love with anyone else before you married your husband? (Betty wouldn't answer so she had to take the consequences. Ralph made her walk across the room with an egg on a spoon in her mouth without dropping it—in thirty seconds!)

5. Tell me, Betty, where do you get all your energy? Don't you ever get tired?

A: Exhausted. Because everything I do I do the hard way, whether it's acting, cooking or cleaning the stove. On a rare day out, we go to the races, to dinner and take in a movie before coming home.

6. Q: What kind of vitamins do you inhale?

Betty handled Q. 12 with gloves. But it didn't stop her from delivering a few words to Ralph



with Betty Hutton

Pinning down this pin-up girl took some maneuvering but the consequences were worth it!

Come on, give us some health hints.

A: I never take vitamins. I like raw spinach with salad dressing but I never eat the canned variety. The secret is ten hours' sleep. And since I'm usually up by 6:30, whether I'm working or not, I'm in bed before nine.

7. Q: A real "Dream Girl," huh? What did you personally think of your performance in the picture of the same name?

A: It was quite a challenge to play that role and have the public accept me in it, after all the swinging I've done from chandeliers. As for my performance—I played the role as I honestly felt it—a dumb, dreamy, story-book kind of girl.

8. Q: Now that you've turned to more serious drama, do you yearn to portray great ladies?

A: No, I don't believe that (Continued on page 117)



"Dream Girl" Hutton coughed up a cute gag for Q. 17 but there's a limit to what a clothespin can do!

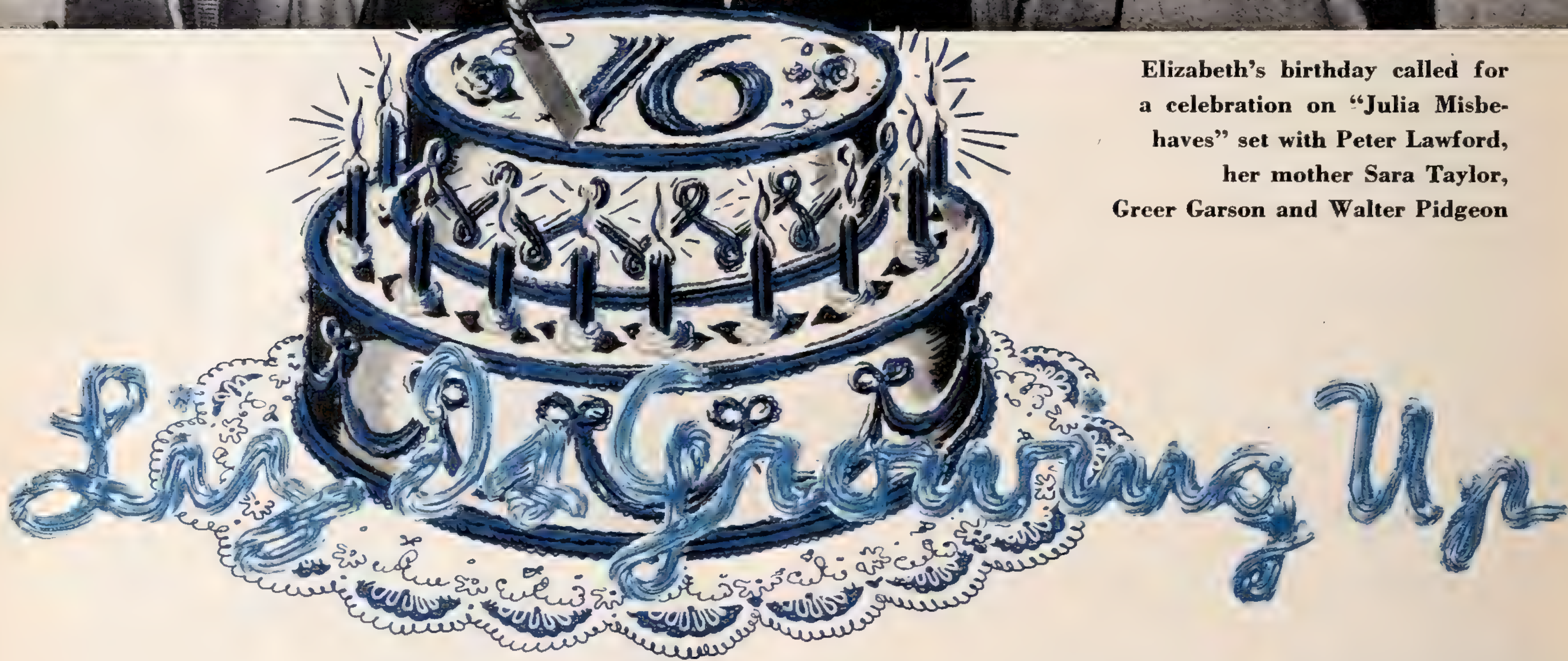


Q. 4 really took the bounce out of Betty!

Tune in Truth or Consequences with Ralph Edwards Saturday on NBC 8:30 P.M. (EDT)



Elizabeth's birthday called for a celebration on "Julia Misbehaves" set with Peter Lawford, her mother Sara Taylor, Greer Garson and Walter Pidgeon



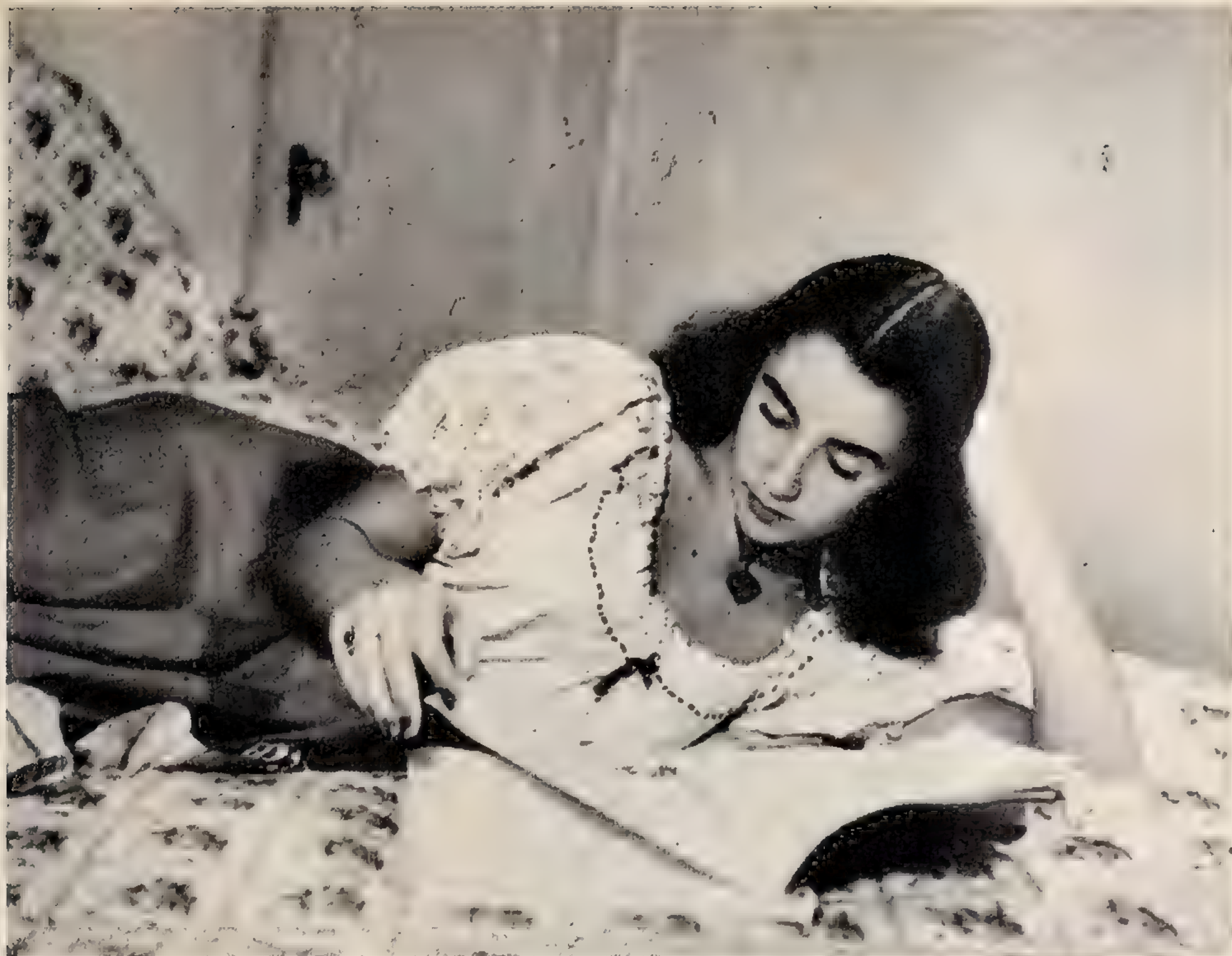
. . . and her dreams are getting better all the time!

SIXTEEN! What a wonderful age it is—unless you are sixteen. Then it's a time of ups and downs. You're neither child nor woman but a funny combination of both.

Elizabeth, these days, spends much time in what—more conveniently than realistically—we call day-dreaming. An important part of growing up, day-dreaming. It's time out, really, to get your ideas and ideals about the years ahead in a proper order.

Elizabeth, I'm happy to say, still comes to me with her problems just as she did when she was a very

little girl. But the problems have changed. In spite of Elizabeth's outward frivolity these days—giggles and whispers, hours of primping and girl's talk on the telephone—she is serious too. And no longer do her worries center upon her pets. She still has her five dogs, two cats, three horses and Nibbles, the chipmunk. And she still loves them. But now that Elizabeth is sixteen there are other things to interest her—things like clothes and cars and boys. Which means she's a normal growing girl. For, as Elizabeth says herself, "You can't love just animals all your life."



Study time, teen-age fashion, for the star of "A Date with Judy"

Photographs by Valeska



Cats, dogs and chipmunks now compete with clothes, cars and boys!

BY SARA SOTHERN TAYLOR



Beauty's challenge: Elizabeth Taylor



When Liz goes off in a trance it means something's brewing!

THAT'S HOLLYWOOD

BY SIDNEY SKOLSKY



Sidney knows what stand to take with Lauren Bacall—he even “looks” like her



Taylor and Stanwyck—two minds with a single thought!

I USED to find it amusing when Robert Taylor and Barbara Stanwyck dressed alike, in riding habits, but I do not find it so amusing now that they think alike and express the same opinions verbally . . . I agree that Kerr (the Deborah) rhymes with star and that she is worthy of the classification, but she will need better Hollywood pictures . . . I like the Sunset Strip, even to its name, which has a

burlesque tinge, and there is always a good Hollywood show going on here with an all-star cast including everything from agents to costume designers . . . It is gratifying to note the progress Ava Gardner is making as an actress, and it proves what can come of determination and study. There was a time when Ava was given a movie contract simply because she was Mrs. Mickey Rooney. I'll bet Ava couldn't play this role in a movie now. They'd say she isn't the type . . . I like Tom Jenk's remark about the writer who was fired because his producer said, "When two writing collaborators agree, it's obvious you don't need one of them."

Whenever I go on the set of an Alan Ladd picture, I am as interested in watching Sue Carol watching Alan Ladd as I am in watching Alan Ladd . . . I never see orange-haired Lucille Ball, who usually has ribbons in her hair, but that I am reminded of B. Kaper's description of her: She looks like a brightly-tied Christmas package . . . I believe you should know that an executive at Metro has this sign on his desk: "Every-



Something about Lucille Ball reminds him of Christmas

FOR YOU

That man with the typewriter is

here again, registering some fun

facts about your favorites and his

body is able to give pleasure in some way. One person may do it by coming into a room, another by getting out."

I like Ingrid Bergman; would, in fact, go so far as to say she is my favorite actress. Yet I can't ignore the fact that Bergman, who registers as so simple and wholesome, is a driving business woman. Ingrid owns part of "Arch of Triumph" and part of "Joan of Lorraine" and is making more money than any other actress ever did . . . I don't know why, but Edward Arnold always looks to me like the capitalist he portrays on the screen, even when he is talking for the actors at a meeting of the Screen Actors Guild. Guess I'm a guy who is influenced too strongly by the movies he sees . . . I know of no cuter couple in the floor show at Schwab's than June Allyson and Dick Powell, and I'd like to see them in a movie together, one in which Powell sings. What a surprise that would be to many movie-goers who, not knowing that Powell started in films as a crooner, would exclaim, "My! I didn't know he could sing! He's always been such a tough guy." . . . I am amused by the tactics of the Hollywood wolves, especially the one who has this motto: "Always do business with a well established form."

I am continually amused by the tourists, for it is the out-of-towners who treat the movie stars as celebrities. They deserve it and love it, but you can't expect a movie actor to get excited about another movie actor and stop him on the street and ask him for his autograph. It is the visitors who say, "You know who was in that car that just passed by? Frank Sinatra!!!" You can always tell the tourists—they peep into autos. The out-of-towners have a set routine. In fact, they are now a collection of cliches. You can always hear a visitor say:

"The climate's always the same here. I don't see how you stand it. It gets monotonous."

"I will admit that the markets are beautiful and you can buy fruits and vegetables cheaper, but you can't get a good steak anywhere like back East. And the (Continued on page 83)



Ingrid Bergman—Joan of Arc riding on a cash register

Drawings by Van



Dick Powell, reaching for a high note, might be tough on some movie-goers

Star in Your Home



A dash of color, a pinch of common sense are all
these decorative recipes require to make
your kitchen practical and provocative



WE all have some personal method by which we choose our friends. In a free country, one may choose as one pleases, thanks be to our founding fathers.

Personally, I am very influenced by the way my friends feel about eating. If new acquaintances tell me that they think it will be a happy day when we are all fed adequately by swallowing two pills each morning, I know they are highly efficient. That is all I do want to know about them, because I regard eating as one of the finest of civilized pleasures. I can wax lyric over a perfect lamb stew or think of summer in terms of fine honeydew melons served with wafer-thin slices of Italian ham. I love to experiment with sauces and spices. Yet I know there is no finer flavor in the world than that of golden bantam corn picked five minutes before it reaches your table, steaming hot.

Naturally, with such sentiments, I regard the kitchen as the heart of the home. My own kitchen has every gadget known to domestic science. My favorite (Continued on page 107)



Dinah Shore adds a touch of spice to cupboard doors on specially made shelves





Charmingly efficient is Dinah's kitchen. The red brick chimney makes an effective setting for stove and ovens



No stainless steel sinks for Dinah. Husband George Montgomery designed and installed pine paneling throughout kitchen



SALUTE TO THE SUN

Don't be a sad sack in the days ahead. Take

these star hints and be a summer smoothie

GOLDEN days stretch ahead. . . .

They mean the beach, coming out of the water, cool and refreshed, to lie in the sun together. They mean long drives into the country and lunch at a hamburger stand—with all the closeness a day off brings to a girl and a man. They mean moonlight picnics with a fire beside the shore or lake, voices serenading the stars. They mean the summer romances that often enough turn into winter weddings.

So get busy! Protect your share in all this by being ready for it! It is no accident that some girls have all the wonderful times and bring a new look—what am I saying, it's the oldest look in the world—to a man's eyes.

First, consider the sun. Respectfully! Sun stores up needed vitamins and keeps us from catching our best friend's cold. Sun adds a warmth of color to our skin that no rouge pot in the world can give.

For that first day on the beach be sure you're equipped with a good sun-tan lotion as well as a good man. Spend part of your time under an umbrella or tie on a big floppy straw hat. If you're in a bathing suit, slip into a long-sleeved blouse and slacks.

Remember, with a little care you'll sail through the summer looking, acting and feeling like a dream child.

Wash your hair once a week in the summer. And brush it as you never have before, every day. Salt water and sand are two little ingredients that really dull your shining glory. There are excellent shampoos with oil bases. Use one occasionally and massage it into your hair for five minutes before your rinse.

Never go swimming without a bathing cap, but if you get your hair very wet, rinse the salt out in clear water immediately. If clear water is not available, tie your hair up in a scarf. Nothing makes hair look more like a tired wig than a salt-water rinse plus sun.

Invest in a good pair of sun glasses. And use an eye wash after you have been in the sun or wind. You don't want squint lines around your eyes to add years to your age. Once a week, just before you go (*Cont'd on page 95*)

BY ANITA COLBY

*Photoplay's Beauty Editor
and adviser to Paramount Stars*

Summer daydreams:

Gail Russell of "Night Has
a Thousand Eyes"

Demurely enchanting are blue faille dresses, with tight bodices, worn by Marie McDonald



... and Dorothy Patrick. Applied bands of the same material swirl gracefully from the hips to the full skirt



Old-fashioned nose-gay: Flower girl Margaret O'Brien

BRIDAL BOUQUETS

Sheer sorcery: Graceful folds of yellow silk organdy create a charming neckline on gowns worn by Ann Miller ...



Summer symphonies: The rainbow's shimmer is caught in bouffant dresses worn by Cyd Charisse . . .

Color pictures by Smith
Bridesmaid's dresses from Saks Fifth Avenue



. . . and Janet Leigh. Alternating bands of pink, blue and yellow tulle create the charming illusion

The stuff that dreams are made of—
silk organdy, tulle and faille—for that
sentimental journey up the aisle

. . . and Arlene Dahl. The tight bodice flows into full-skirted elegance over a yellow taffeta slip



"Dutch"

Sometimes the man on the
side lines sees more than the player.
That was how one Reagan brother
found a new understanding of another



"Dutch" joins in with group of frat-men of IOTA
Chapter of Tau Kappa Epsilon at Eureka College

BY HOWARD ARNOLD

NEIL REAGAN, Ronnie's brother, got to the Shrine Auditorium in Los Angeles at least an hour earlier than he had intended. Ronnie had asked him to come around to watch "the darndest basketball game ever played" and Neil, who always thought of Ronnie as an All-American rather than as a movie star, had said he wouldn't miss it for the world.

Neil was early. There wasn't anybody in the stands or on the court except Ronnie. And he looked like the good old "Dutch" Reagan of old. He was wearing blue and white trunks and happily dribbling the ball up and down the empty floor, making baskets at either goal. He came over to where Neil was standing and flicked sweat from his forehead. "I smell," he said.

"You can have a shower later."

"My game," Ronnie said, "you fool. It smells."

"You have to make your letter tonight?"

"I'll hear that gag twenty times before the evening's over. It's a benefit game between my 'Fightin' Fools' and Red Skelton's 'Mean Widdle Kids.' (Continued on page 79)

All-American appeal: Ronald
Reagan of "John Loves Mary"

Smith



Party Lines

Direct wire from Hollywood bringing on-the-spot news of dress-up doings

BY EDITH GWYNN
Photoplay's Reporter-About-Town

Fashion of the month: Deborah Kerr's pink evening gown



OUR choice for the dress of the month is the exquisite evening gown in which we saw Deborah Kerr floating around at le Papillon. It's of pale pink (with a rosy cast to it) stiffened mouselline de soie, the snug bodice of which is topped by a standing, off-the-shoulder sort of collar. Like the enormously full skirt, it is banded with self-cording, ending in small circular coils—the gown's only trimming. Graceful, feminine, simple, we'd choose it as an outstanding dancing frock anyway—but on red-haired Deborah, the color of that dress (designed by Sophie) and its becomingness to her type and figure make it a knockout. And note how Deb's wearing her hair. Like so many of the stars, it's not only a lot shorter this season, but softly curled to frame her face.

Speaking of hair-dos—Joan Crawford has been going in the other direction, wearing hers more severely—but striking a compromise with bangs. That Joan! She's been busting out all over with parties lately. Before people had a chance to stop talking about her enormous soiree for Noel Coward, Joan invited about forty people to a formal dinner party at her home. (She's done the entire upstairs over again—with the most gorgeous hand-woven materials—woven especially for her!) Guests were seated at individual tables set up for four or six—and her own enlarged dining table almost sagged under the weight of the lavish buffet, to say nothing of the buckets of champagne. Each table was bedecked with masses of heather, peach blossoms, (Continued on page 105)

'N' Everything Nice

(Continued from page 51) hospitality only to say ungracious things later, this wretched little beast arched his back with a view to expressing his opinion on the spot. To his dismay he found himself censored. An operation, performed without his consent, had deperfumed him.

The frustrated animal retired to a corner to brood on the Bill of Rights.

"Poor little thing," said Jane, who likewise was attending her first Hollywood party, but graciously.

She cuddled it and took it home. There, still mortified, it crept under the refrigerator and only emerged nights after the family had gone to bed. One night in black despair he disappeared. In her bereavement a Wisconsin boy wrote condolingly to say he would send her a skunk from his pet's next litter. Miss Powell thinks the boy darling and awaits the new polepuss. She is not going to take it to a Hollywood party to develop a neurosis.

Meantime she is consoled by her collie, Cinderella. It was presented by darling boys of the crew of "Daring Daughters."

Boys have been darling to Janie from the day she was born. The little apple blossom is an old mantrap. She was born April first, in Portland, Oregon. Her name was Suzanne Burce.

In first grade of Beaumont school Master Larry Larsen seized pencil and, impassioned, wrote: I LOVE YOU.

"Larry was my first lover," she says. "I still hear from him."

She has kept the notes of all her lovers. It's the largest library in Hollywood.

After Larry came Jerry Fay. He was succeeded by Buddy Leonard, the first boy to toddle her home. Jack Smith was first to take her to a show.

"Then came George Something-or-Other," said Jane musing her past.

Something-or-Other was followed by a Romeo with the memorable name of Rainsford Sprinkly.

HOWEVER, her first formal with evening gown is still the high point of her romantic life. She was thirteen. David Lee in white kid gloves was her escort. Sam Gill wanted to ask her and she wanted him to, but he was too bashful. So all the time she was dancing with Kid Glove Lee her heart was yearning over his shoulder toward bashful Sam, a lonely stag against the wall unable to dance with her because lug Lee would not unglue his darned kid gloves from her back for a single dance.

"In my youth," said Jane reminiscently. "I was a one-a-week girl."

This probably is understatement. Miss Powell was speaking without her notes.

Upon Miss Powell, as upon all women, age creeps. She now is a Man-of-the-Year woman. Mr. Tom Batton from USC is the man of '48 as of this writing. His Kappa Sig pin is affixed possessively to her blouse at a point no male eye would miss.

She does not contemplate marriage (as of this writing). "I love love," she says.

Though chances for an actor seem dim at the moment there is no bar to other professions. "How about writers?" asked a writer wistfully.

"I adore writers," she said with that beam in her eye that threw Master Larsen into furor scribendi. "Writers, doctors, lawyers, business men. . ."

She has a zoologist just now. That is, Mr. Batton was a zoologist. Now he is teaching psychology at Cal Tech. Miss Powell is the inspirational type woman.

For herself she never planned a future or a career. "I never thought there would be a future," she says. "I never thought what I was." She sang on a children's radio program (Continued on page 78)



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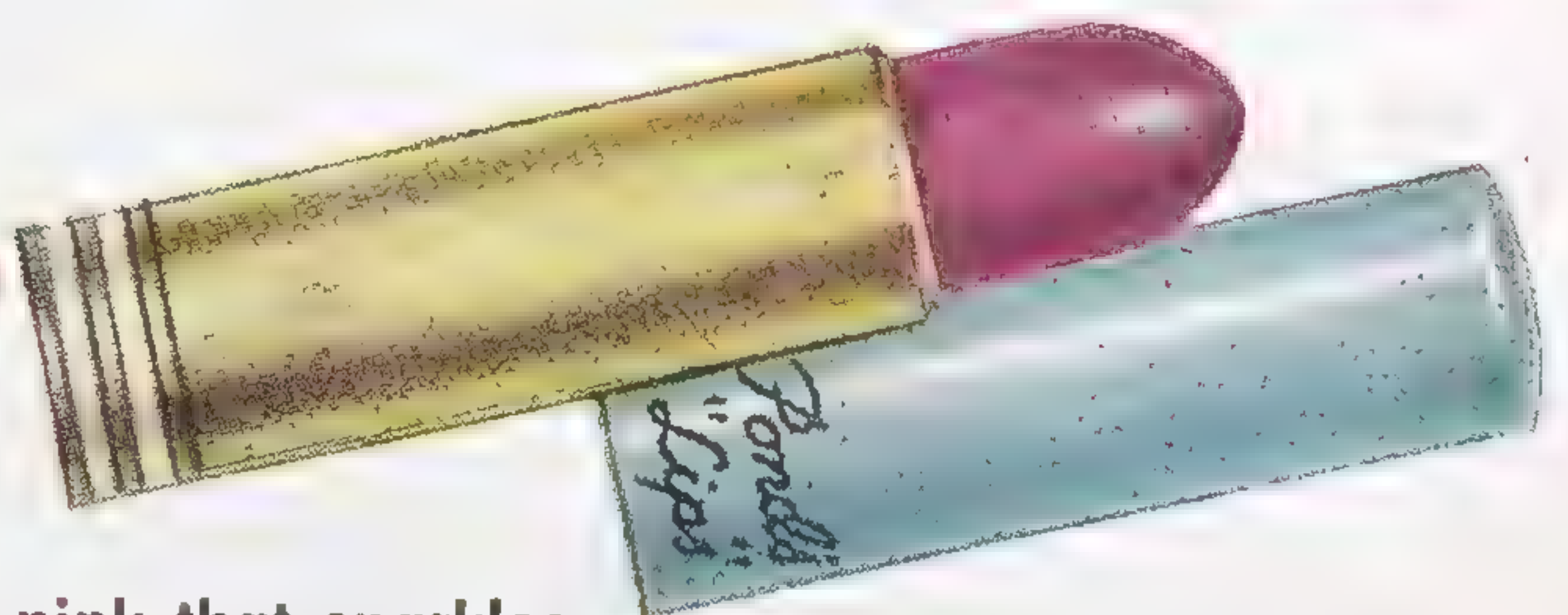


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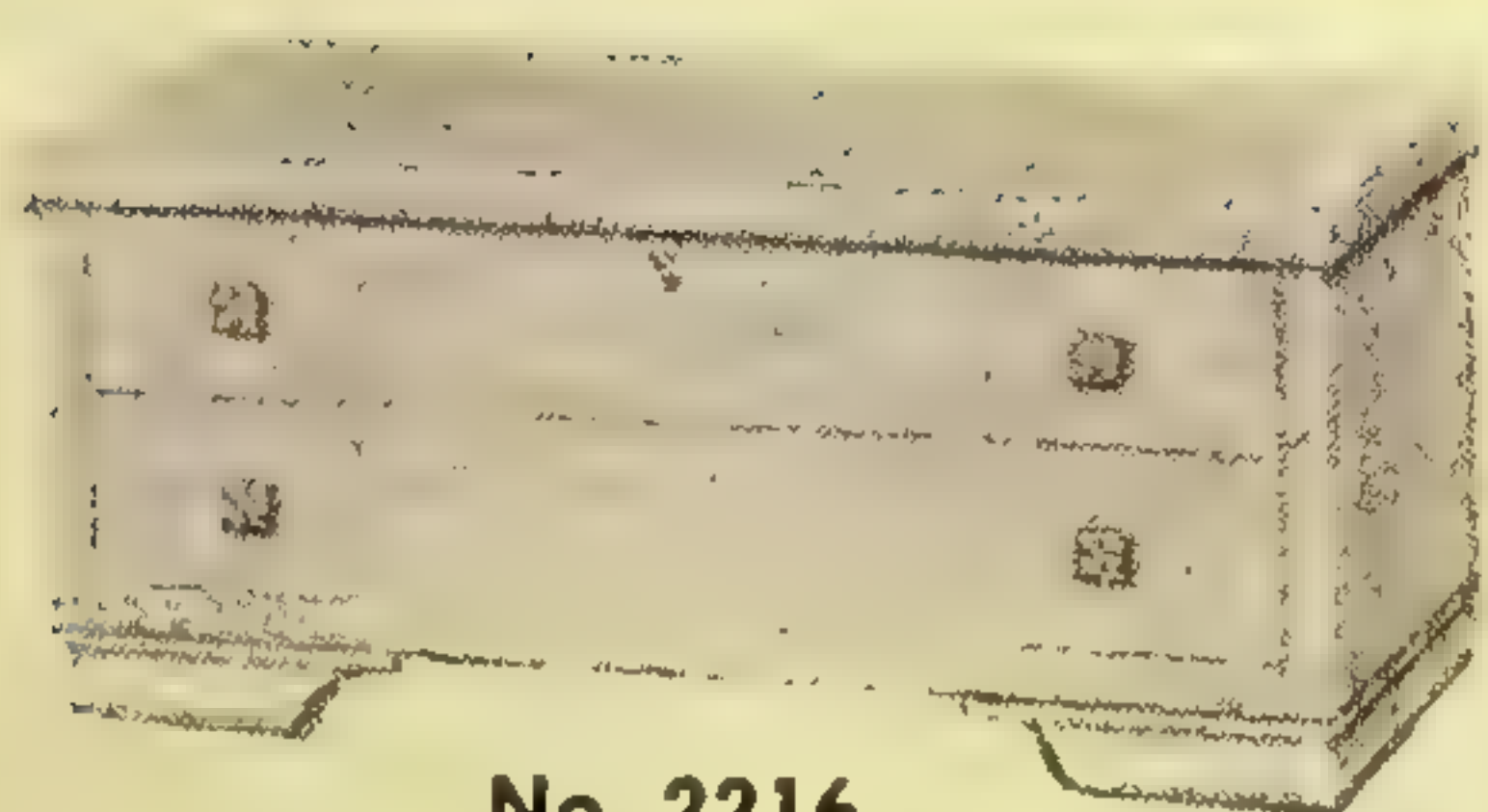
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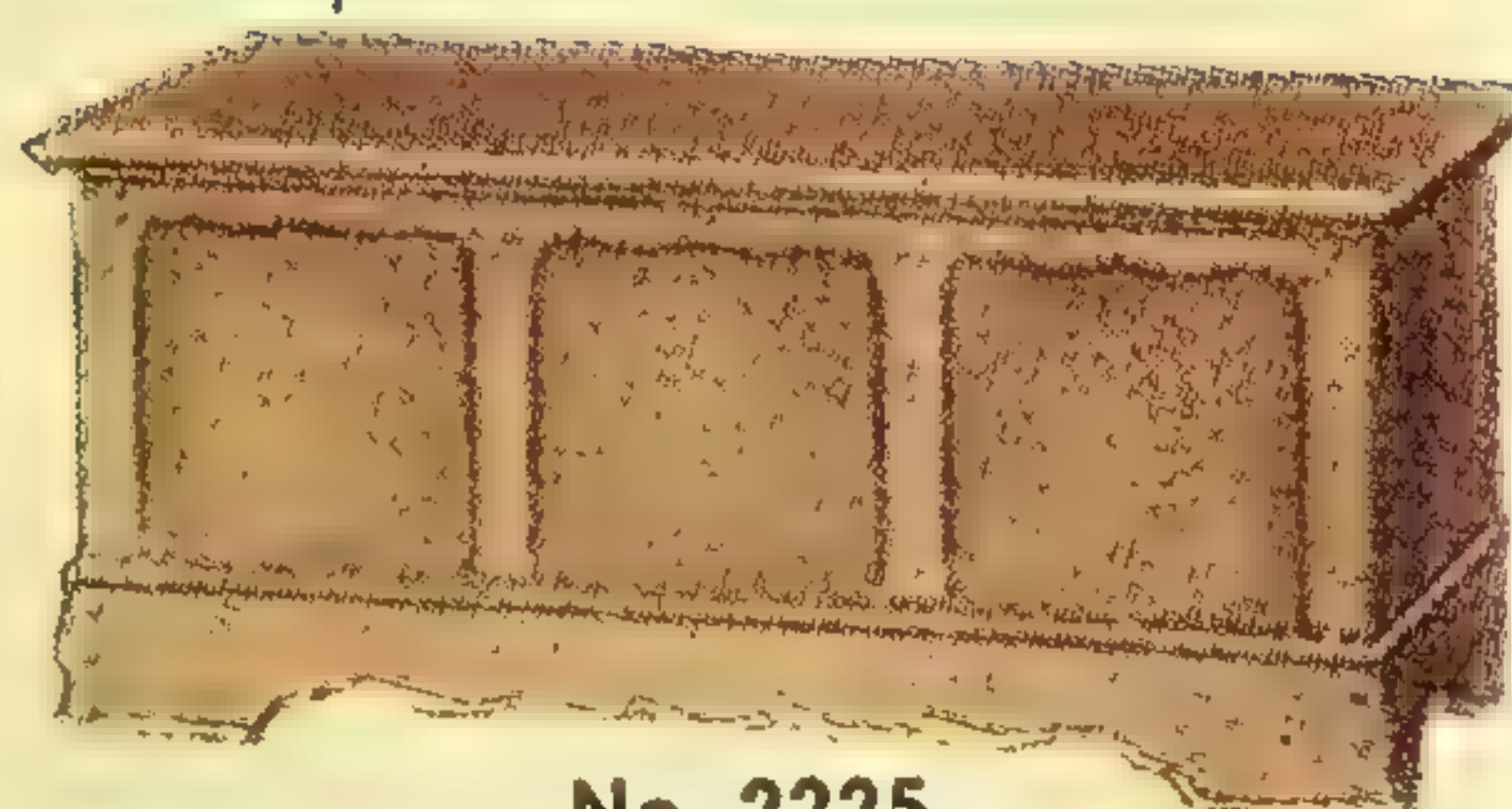
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(Continued from page 75) when she was seven. At twelve she was Oregon's Victory Girl trilling for War Bonds.

When Mr. Burce, a salesman, had a three-week vacation the Burces visited Hollywood sightseeing. Janet Gaynor was presiding over a talent audition program. The Burce babe stepped up and tossed an aria from "Carmen." The crowd roared. Bells rang. Talent scouts jabbered.

Next day she was a bird in a gilded cage. From the Oregon pines she switched to mesquite Charlie McCarthy. Her name was changed to Gay Stephan and she sent Charlie for a year. Frank Sinatra cut in to carry her to his program. She made a picture with Bergen, McCarthy and W. C. Fields, "The Song of the Open Road." Again her name was changed, to that of the character she played, Jane Powell. She has made four Tech-tint musicals: "Holiday in Mexico," "Three Daring Daughters," "Luxury Liner," "A Date with Judy."

"We didn't want to come to Hollywood," says Jane. "It was a sacrifice. My parents had just built a home in Portland."

SHE still thinks of herself as a Portland girl. The first year in Hollywood she was lonely. She couldn't see herself as a dramatic actress. "I have to concentrate harder on crying than on opera," she says. But Miss Burns, the Metro drama coach, blew the dam one day. "You miss your Portland friends, don't you, Jane?" she said.

Miss Powell geysered into a tearful likeness of Old Faithful.

"It was the ambition of my life to attend Grant High," she bawled.

It didn't last long. Miss Powell is not given to dark thoughts.

She never was screenstruck. Isn't now. But she wants to be a good actress. Absolute naturalness is her aim. She has no use for glam stuff. She's a connoisseur of acting. Her favorite players she will tell you, quick as a flash, are Agnes Moorehead, Hume Cronyn and Shelley Winters.

"In 'A Double Life' Miss Winters acted as if she did not know there was a camera around," says Jane. "That in my opinion, is fine acting."

Jane thinks the glamour business washed up. "People don't care about your clothes."

She confesses that she cares, though, off screen. "It's my vice," says Jane. "Tailored, sports, fluff, the brighter the colors the better." Jane no longer finds Hollywood lonely. Boys of USC, UCLA, Cal Tech have been as responsive as those of Portland. She used to smuggle them into the studio in the back of her car for a look-see. She might have taken them in up front but that wouldn't have been fun.

The Burces now have a home in North Hollywood. Mr. Burce has a malt shop of fabulous prosperity. Gets a terrific play from college boys for some reason, though it's miles from a campus.

"Our house is little but we have a swimming pool," says Jane. "So we rate."

The pool, scaled to Jane's dimensions, is little bigger than a bird bath.

"Just big enough for me to cool off in on a hot day," says Jane.

Miss Powell thinks she is primarily a singer and that radio is her best medium. Men disagree. They prefer to see her diaphragm at work. Her voice is thrilling but so is the shape. She practices singing three hours a day. All she does for the shape is stuff it with spaghetti and pizza. She wants to go to Italy, presumably to wallow in pizza and come back looking like an Italian opera singer.

"No," she avers, "I have an instinctive yen for Italy."

Lark-pie is so right in the groove all around and so round in the right places a man has an instinctive yen to be a skunk.

THE END

"Dutch"

(Continued from page 72) How do you like that?"

"Oh. Warners don't pay you enough, you have to . . ."

"Look," Ronnie said. "It's this guidance school for boys, a place called Pacific Lodge, and they need a break. Mickey Rooney's coming over and Skelton, of course, and Ben Blue and a million blondes. We're going to gag it. Oh, and Kenny Washington. He's playing guard on my side."

"This," said Neil fervently, "I have to see."

He saw indeed. An hour later the game was on. Ben Blue made a sixty-yard run with the ball, through the audience. The blonde reserves stood distractingly in every corner of the court and got more play than the basketball.

ON the sidelines Neil remembered. Dixon, Illinois, Nineteen thirty-two. His next-to-last year at Eureka College and Dutch's last year there. The Tau Epsilon house . . . the red and gold suits . . . the enormous "E" on Dutch's sweater, marking him a Big Man on Campus. He remembered, too, a night at home, Dutch sitting cross-legged on the floor before the big fireplace, his decent, young face drawn into a scowl, saying, "So what was he supposed to do? Sleep under the grandstand? They wouldn't have let him in the hotel. We had a game to play next day, but aside from that—why not? Give me one good reason why not."

It had been a day in late autumn, with the trees wearing Eureka's colors and the first shiver of winter in the air. The morning before Dutch's wire had come: "Playing on home field tomorrow. How about apple pie for dinner, Dutch."

It had been a close game. One guy, a colored kid named Smith, had been sent in three times, had played his heart out, had thrown everything he had into every tackle. Then afterward, the entire team had stood at the desk in a Dixon hotel lobby, registering. Dutch and Neil had gone along with them. "I want to be sure about something," Dutch had explained. For five minutes, while the team had registered, Dutch had stood quietly with his hands in his topcoat pockets, watching, watching the colored boy as he maneuvered, as he backed away and let other people register when he should have been registering himself.

Finally Dutch had stepped over towards Smith. "Let's get out of this mob," he had said. "You're coming over to my house. There's plenty of extra room. Why should you pay these rates?"

It had taken a minute or two. Then Smith had gotten it and said, "If you really mean it—thanks."

"Let's go," Dutch had said.

Neil's thoughts were interrupted by Red Skelton emptying a .45 full of blanks into the ball and the screams of the blondes.

His eyes focused on the game again. He saw Kenny Washington, colored and one of the greatest athletes in the country, playing guard for Dutch. And he saw Dutch playing a hard straight game, forgetful for the moment that it was all for laughs. "My own brother," he reflected, "and there are things about him I'm only now beginning to understand. The trouble with the guy is . . . Oh hell, two hours away from a sound stage where he's been knocking his head off all day, messed up from every angle on account of what's happened in his home. And here he is playing a blankety-blank game exactly as if his life depended on it. The dope. The sweat dope!"

THE END

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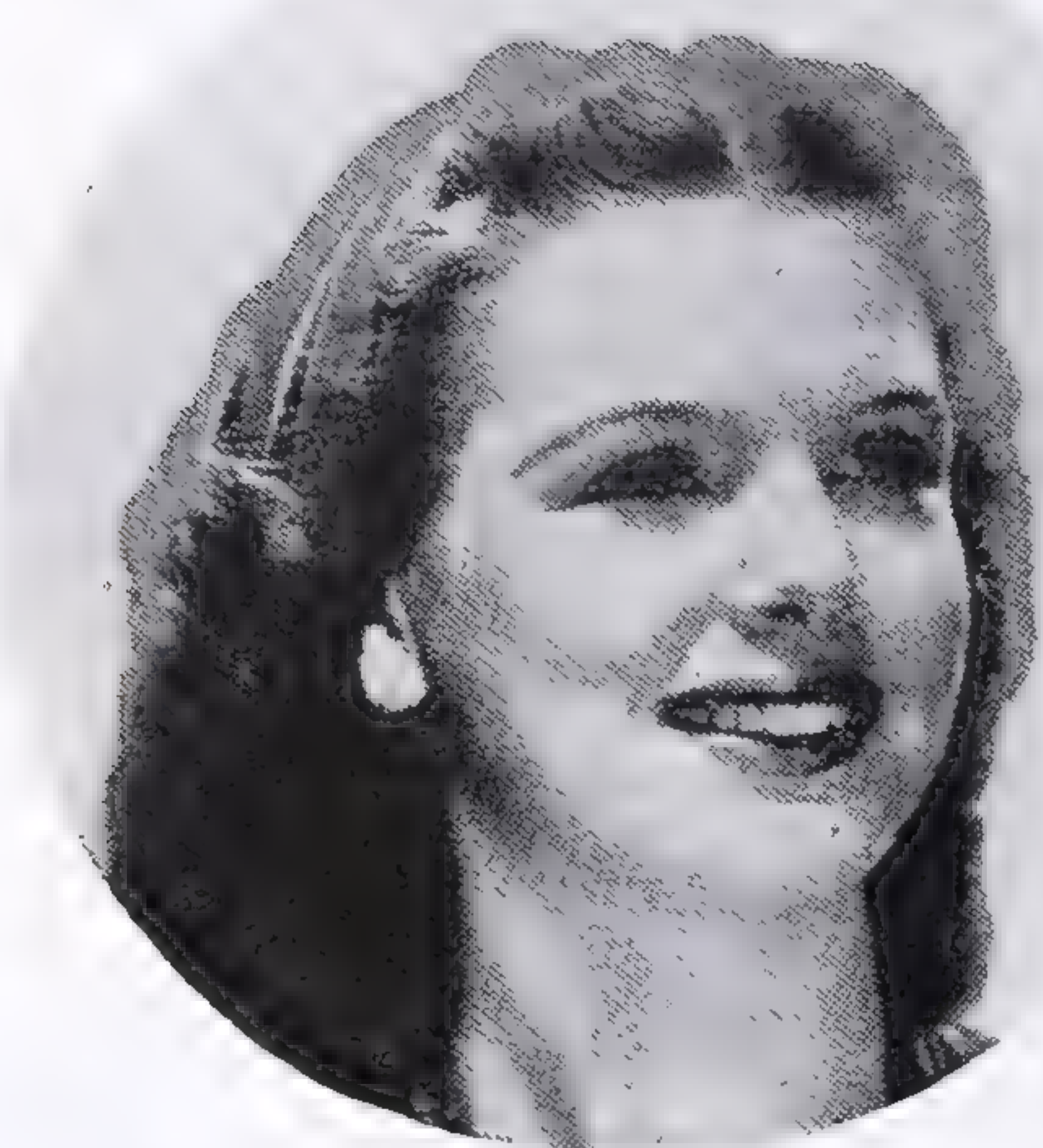


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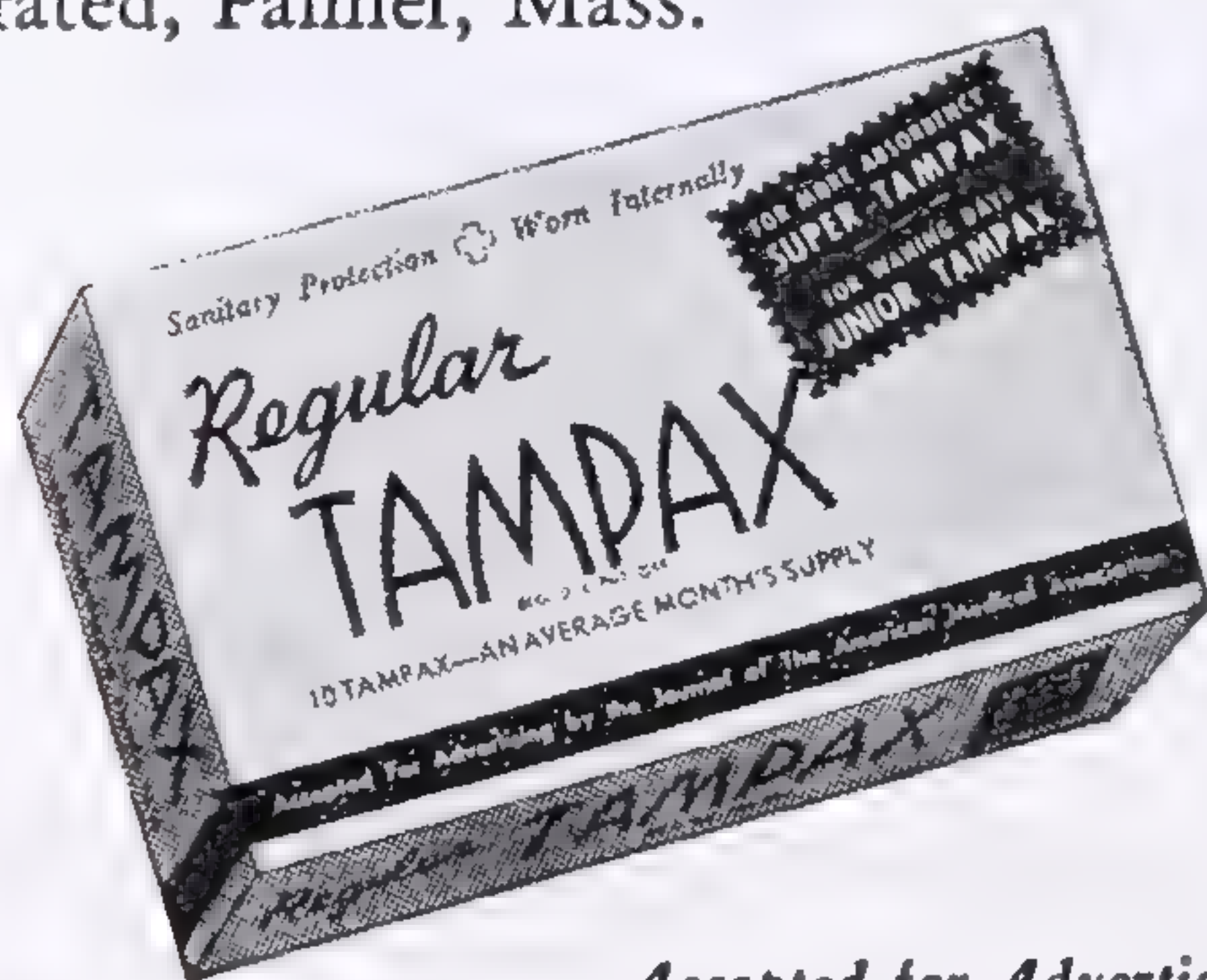
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The Man That I Married

(Continued from page 40) Betty hailed him. The minute I saw him, I recognized him, of course. It was Vic Mature. And the minute I met him, I knew why Betty had said I would like him. You can't help liking Vic once you know him.

"Like," is the proverbial masterpiece of understatement. I thought he was wonderful! Right from the first. There wasn't any "learning to like him" phase. It may not have been "love at first sight," but he was so alive and exciting! And we seemed to enjoy all the same things.

It was a wonderful summer! But I guess almost any time or any place is wonderful when you're falling in love. I'd never before known a man who got such utter enjoyment out of every detail of life. Whether it's running on the beach or dancing in a night club or playing with a youngster, Vic has the faculty of living every minute to its utmost. And, better, he has the secret of passing along that faculty to the people around him.

Michael was crazy about Vic the minute they met. And it was mutual. Often when I was busy in the afternoon, Vic, Mike, and Genius II, Vic's dog, would go off on long excursions to the beach. Perhaps that endeared Vic to me as much as any one of his other wonderful qualities—his liking for children.

By the end of summer, we both knew it wasn't just a summer romance. Vic went back to Hollywood to work on a picture. He found a cute little house and fixed it up. I returned to my mother's home in Pasadena. We saw each other as often as his work would allow. Often, Mike would go over and stay several days at a time with him, since Vic got lonely all alone in the house. And Mike loved being over there, "batching." Vic would let Mike help him with the housework and fixing the meals. Mike would come home telling of the wonderful time he'd had.

WHEN Vic learned he was to go East on location for "Kiss of Death," he suggested that I visit New York while he was there so he could show me the town. It sounded like wonderful fun. And it *was* fun! Vic seemed to be known and loved by everyone everywhere. He took me to all the wonderful places, showed me the sights. And between the fun and the excitement, Vic and I made more serious plans for us.

We had just about decided that he would get a new car in New York after the picture finished and that we would get married there and then. We would drive down to Louisville so I could meet his mother,

and make it a honeymoon trip across country. It was an idyllic plan.

And then something happened to change it.

I think it is very difficult to know a person completely when everything is smooth sailing. As wonderful as Vic was right from the first, not even I had half a notion of the real person he is. Not even I had had an opportunity to glimpse the capacity for gentleness, kindness and consideration, the depths of sympathy, understanding and patience in Vic, until I became ill.

That was when I found out the true meaning of love and loyalty.

IN New York I caught a cold I found impossible to shake off. Vic worried about it. He noticed, too, that, though I tried to hide it and go on with our round of fun, I was simply worn out all the time. I was underweight and losing more. It stopped being fun to go anywhere. I'd urge Vic to go on to parties, but he wouldn't leave me.

Finally he handed down an ultimatum. He had a doctor friend in town and I was to go for an examination and see about getting rid of my cold. So I went.

I scarcely heard what the doctor said, at first. My mind just grabbed at fragments. And the verdict: Immediate hospitalization, special diet and care, complete rest for at least a year—perhaps longer!

It is difficult to explain how it feels to have the whole bottom suddenly knocked out of your life. Our honeymoon trip back through the south? That was out. Our exciting life and activities? Completely curtailed. Marriage? When? Well—when? Or—ever?

I was in the Physicians and Surgeons Hospital in New York for three weeks. And finally we returned to the Coast—Vic to wind up work on the picture and I to enter a hospital in Pasadena, faced by that year of undisturbed rest, proper diet and care, if I were to regain complete health. How different from the return we had planned a few weeks before!

From my first day in the hospital Vic seemed to have appointed himself a one-man morale-building committee for me. How he thought up the many wonderful things he did for me, I don't know. Two or three times a week the florist arrived with lovely flowers. And besides flowers, Vic would ask him to bring candy, ice cream and special little gifts. When Vic sent ice cream and refreshments, he usually sent them for everyone there.

Once, in order to give me a special thrill, he almost got himself barred from the premises. He had just bought his new car, a canary-colored (Continued on page 82)

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As with a window pane, it is not enough to clean your skin on one side only. From study of the needs of facial skin, Pond's brings you this "Outside-Inside" Face Treatment that *acts on both sides of your skin*.

From the Outside—Pond's Cold Cream works for you. It wraps softly around surface dirt, and make-up, as you massage—sweeps them *cleanly* away, as you tissue off.

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(Continued from page 80) convertible. When he came, he told me all about it. I exclaimed that I couldn't wait to see it, knowing of course that I would not be allowed to go out of the hospital. "You don't have to wait," he said. "You're going to see it right now." And the beloved madman loped outside to his car, drove it in through the grounds, across lawns to a place right outside of my window so I could see it!

He visited often, despite his heavy picture schedule. But one of the most wonderful of Vic's "morale-building" ideas was the records he made almost nightly and sent in batches to the hospital a couple of times a week, so that I could play them and listen. Through these, I know everything that was going on with Vic at the studio, at his house, in his life. When anything new or amusing or exciting happened, he would dramatize it in the inimitable, amusing fashion of his conversation, because Vic is a brilliant and fascinating conversationalist.

On little Mike's fifth birthday, I was desolate. I wondered if he would have any fun at all, any kind of celebration. Then, the week before, without my having said anything to Vic about his birthday, he mentioned casually, "I'm having a little birthday party for Mike—we'll tell you all about it later."

A "little party!" Vic had a mob of children, presents, a huge cake, even a pony for the youngsters to ride! Mike was in seventh heaven. How do I know? Not only from his enthusiastic accounts later when I saw him, but from firsthand information. Vic ran a recording machine throughout the whole party and Mike and all the children unconsciously recorded the activities for me as they went along. Morale building? As Vic would say—Oh Brother!

OUR romance wasn't all smooth sailing. It had its ups and downs. We both have definite ideas on things, and we've frequently disagreed. I would get half mad at him sometimes, but then he'd turn around and do something so wonderful that I'd wonder how I could have been "mad" even for a minute.

I don't know too much about the picture business. And while I was in the hospital I'd read things in columns or magazines about Vic and other girls. I'd try to remember what he said about "strictly publicity stuff," and I'd try to understand. It wasn't always easy.

But one Sunday evening he had come to the hospital to see me and bring some new records. I was laughing over them, amused, even as I was touched deeply by the evidence of his thoughtfulness: The fact that in his leisure time he thought of me so often. We turned off the records then and tuned in the radio on the usual Sunday evening Hollywood news programs. We were sitting there together holding hands and listening, when one columnist made the startling announcement that Vic and I had broken up for good. He looked at me and grinned, as if to say, "Now will you believe what I say about Hollywood publicity?" And I agreed. No more worries on that score.

My doctor decided I had improved so much that I could leave the hospital in time for Vic's birthday, the 29th of January. It was like a reprieve from prison. We had a quiet celebration at his home with some of our friends.

A few days later I went down to Laguna. I took an apartment, relaxed in the sun and began shopping for some new clothes, assisted by my girl friend, Jualine Lane. I had gained fifteen pounds in the hospital and couldn't get into any of my old things. So all I had was a pair of oversized slacks and a nightgown.

I was in no hurry, however, so when

Vic came down to a Laguna hotel after he finished work on "The Law and Martin Rome" around the 23rd of February, I still hadn't acquired any new things. It was wonderful to be together again in the little town where we had met. Vic, in his usual unpredictable fashion, started things popping. First he stopped in a jeweler's and picked up two plain gold rings. Hollywood got wind of it—we will never know how—and reporters began searching for us.

Bud and Ella Evans, who were then living with Vic, drove down from Hollywood with that news. About eight o'clock Thursday evening Vic decided we were going to leave early in the morning for Yuma. I wailed that I couldn't get a new dress at that time of night. I had to wait till morning to pick up one of the dresses I had tried on and liked that week. Vic declared that as far as he was concerned, I could get married in slacks, but that we were leaving at the crack of dawn the next morning.

I went to bed with visions of getting married in my battered slacks. While I slept, Bud and Ella and Vic got in touch with Jualine to find out what dress it was that I had wanted. Then they all went over to the shoopkeeper's home, since Jualine knew him, got him out of bed, explained the situation and went down to the store with him. He wrapped up the lovely white gabardine dress that I was crazy about.

NEXT morning I was still raving about having nothing to wear, so Vic—apparently resigned—agreed to wait till the store opened so I could get the dress. The man had been tipped off, of course, and said he was sorry but it had been sold. Completely desolate, I set off for Yuma in my slacks. We were clear to El Centro where we stopped to spend Friday night, before Bud, Ella and Vic decided the joke had gone far enough, and gave me the dress!

Vic was his usual sartorially splendid self. He wore a blue sports shirt, a somewhat wrinkled blue sports coat of a different shade, a pair of tan slacks and an outsized pair of white tennis shoes. (Not long ago some heavy equipment was dropped on his toes on the set, breaking them—hence the tennis shoes.)

Vic phoned the studio from El Centro and told them we were on our way. And next morning early, Saturday, the 28th, we drove to Yuma. Vic had bought the rings with no thought of what size we wore. His was far too small for him, so he wore it on a chain around his neck. Mine was much too large, so I tore a piece of edging off my "something blue"—a handkerchief—and wrapped it around the back of my ring in the car on the way to Yuma. The "something new" was my dress. And I "borrowed" a slip from Jualine.

We were married by a justice of the peace, and Bud and Ella stood up with us. But first Vic acted as best man for three couples—strangers—who had been waiting in line at the license bureau when we arrived.

We came back to the Del Mar Hotel Saturday night and stayed there till Monday afternoon for a couple of days honeymoon. Then we headed back to Laguna and found a house there.

Sometimes, after it has happened, and you have married the man you love, you start wondering what it was like before you ever met him. It's not easy to remember how life was before you met the person you love. Especially if that person is someone as wonderful as Vic who dominates your thoughts and time and affection so completely when you're in love with him. All I can think is that my life before Vic must have been a very empty existence.

THE END

That's Hollywood for You

(Continued from page 65) flowers, they're lovely, but there's no smell to them."

Yes, I like to listen to the dialogue of the tourists for that, too, is a part of Hollywood. It shows that Hollywood is ordinary. Despite the glamour and the color and the occasional scandals, the majority of citizens are pretty much like the citizens in your home town. And that's why I like the Hollywood beat.

I must say that my favorite popular singers continue to be Bing Crosby and Judy Garland, despite the comments of critics who say Bing and Judy aren't singing the way they used to . . . I never see a photograph or a movie of Ella Raines without thinking that she is trying to be like Lauren Bacall, until I realize that she was discovered for pictures first, and by the same director, Howard Hawks, who taught "The Look" how to give that "Look."

All things can be explained in Hollywood, even the Einstein theory. Chico Marx tells about Mr. A. asking Mr. B. if he knew what Einstein's theory of relativity was. Mr. A. then told him: "It's simple. It's like this: When you go to the dentist for five minutes, it seems like an hour, and when you go with a girl for an hour, it seems like five minutes." Mr. B. said, "And with that he makes money?"

I AM continually amazed by the movies because there are scenes in which the hero never pays a restaurant check and the heroine can shop all day and never be concerned about the bills. The heroine is always bringing guests to her little brownstone front flat that is larger and classier than anything on Park Avenue. Then the heroine goes into the kitchen to whip up a snack and the kitchen turns out to be a gem, full of light and air and goodies. Then Alan Ladd wanders into the kitchen and finds Veronica preparing the meal, and he is so delighted that he spends the next reel making love to her while the other guests wait patiently in the other room for the food. Then Ladd walks back to join the crowd without any telltale lipstick on his mouth. Heroes and heroines never get mussed, and heroines always look as pretty getting out of bed in the morning as they do at the party the evening before. Yes, wonderful things happen in the movies.

I want you to know that William Powell is as amusing a person off the screen as he is on. It is a pleasure to meet him in a restaurant or at a party. . . It may seem odd to you, but I can always tell the difference between Gail Russell and Jane Russell: Jane is the Russell who is married to Bob Waterfield and Gail is the Russell who denies that she is married to Guy Madison. Fooled you, didn't I? . . . I like Dick Haymes's description of a story conference. He says it's a meeting where a producer gets up to speak and says nothing, nobody listens, and then everybody disagrees.

I want to go on record as saying that there is no actress who so typifies a movie actress as Joan Crawford. She is the movie actress at all times and never takes her make-up off, even when she isn't wearing any—if you know what I mean. . . Mike Curtiz is my favorite character, for it was only the other day on the set that he shouted, "Everybody be quiet—and if you can't keep quiet, then shut up!" That's Hollywood for you!

THE END

The Stars Model

Photoplay Fashions on Page 89



This is the Fable of Mrs. Gray
and the WASHDAY REBELLION. . . .

Mrs. Gray was a careful housekeeper—except on WASHDAY.
Any SOAP, real or imitation, that made SUDS suited her. . . .

When neighbors whispered, "TATTLE-TALE GRAY," she wasn't worried.
Even when best friends mentioned FELS-NAPTHA SOAP,
she ignored them. . . .

One day Mrs. Gray hung out her HALF-CLEAN WASH and went
inside to REST. Suddenly she looked out the window—
and was HORRIFIED! . . . she was being PICKETED! Her neglected
clothes demanded BETTER WASHING CONDITIONS!

Mrs. Gray hustled the INDIGNANT PICKETERS down to the LAUNDRY . . .
for some COLLECTIVE BARGAINING. Then she flew to the 'phone.
Ordered LOTS and LOTS of FELS-NAPTHA. In a RUSH. . . .

Next day Mrs. Gray's WASH swung gayly on the LINE—
CLEAN and WHITE—just like her neighbors'!

Moral—Don't let your wash line become a picket line.
Change to golden Fels-Naptha—bar or chips, today.

Golden bar or Golden chips—



FELS-NAPTHA banishes "Tattle-Tale Gray"

Are you letting your daughter *enter Marriage Blindly?*



Every Bride Should Know These *Intimate Physical Facts* . . .

Before a girl marries she should be fully aware how necessary douching often is to intimate feminine cleanliness, health, marriage happiness, to combat odor and after menstrual periods. In fact, the question today is NOT whether to douche, but rather WHAT to put in the douche.

Here's Scientific Truth You Can Trust: Scientists tested every generally known antiseptic-germicide they could find on sale for the douche. And NO OTHER type liquid antiseptic-germicide tested proved SO POWERFUL yet SO SAFE to tissues. This ZONITE principle was developed by a world-famous Surgeon and an eminent Chemist. What better recommendation could you desire?

Cautions Against Weak or Dangerous Products

Pity the old-fashioned woman who, from ignorant advice of friends, still uses salt, soda or vinegar for the douche. Foolish woman! Doesn't she realize these 'kitchen makeshifts' are NOT germicides in the douche? They never in this world

can give the great germicidal action of ZONITE with its marvelous *deodorizing* properties.

Yet ZONITE is so inexpensive, any woman should be able to afford its wonderful benefits.

A Modern Miracle

ZONITE positively contains no phenol, no mercury—no harsh acids—over-strong solutions of which may damage tissues and in time even impair functional activity of mucous glands.

You can use ZONITE as directed *as often as needed* without the slightest risk of injury. It's absolutely *non-irritating, non-burning, non-poisonous*.

ZONITE actually destroys and removes odor-causing, clinging waste substances. Helps guard against infection. It *immediately* kills every germ it touches. You know it's not always possible to contact all the germs in the tract. But you can BE SURE ZONITE DOES kill every reachable germ and keeps them from multiplying. Scientific douching directions with every bottle.

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Oh Those Hollywood Parties

(Continued from page 45) china so her fine things would not be broken. And she called Mike Romanoff most likely, to cater a huge buffet, including, usually, one hot dish. Always the menu was both lavish and familiar.

Recently, however, this has changed. The stars have taken to planning their parties with the very imagination, flair and joy of living that make them stars.

Currently, therefore, Saturday nights witness parties of all kinds and descriptions in the film colony. When the intellectuals foregather the group is kept small for the sake of argument. Recently the Arthur Hornblows gave such a party with John Gunther, Claire Booth Luce, Norman Corwin, Rouben Mamoulian and the Charles Vidors as guests. Charles and his wife crossed verbal swords when Claire Luce led off with "Freud was a fraud." And the argument lasted until three a. m. with several persons not speaking to one another as a result.

Ginger Rogers, this past season, gave a party for the cast of the Ballet Russe and ran all of her old dancing films for them.

USUALLY, however, the intellectuals and the stars do not intermingle. Artur Rubinstein is the only musician who mixes with the Hollywood film set, really. However, to dine with Artur is to enjoy a most stimulating musical evening, with the other guests, likely enough, Stravinsky, one of the greatest composers alive, Jascha Heifitz and any visiting musicians. Or if the ballet is in town, Sol Hurok, the great impresario, will be there and Markova and Dolin. And stars like Bette Davis and Adolphe Menjou.

Outstanding among this season's parties was the dinner dance Joan Crawford gave for Noel Coward. It was brilliant. Better still, it was fun. Joan took over the elegant Papillon, lock, stock and barrel. And Billy Haines, in charge of the decorations, arranged for the Papillon to be a bower of pink gardenias. They dripped from the walls and ceiling and their scent mingling with many perfumes made an exotic bouquet. Joan at the head table wearing an exquisite white gown and her famous diamonds, and flanked by Greg Bautzer and Noel Coward, did full justice to the scene.

Joan's guest list read like a "Who's Who" in the film colony. Irene Dunne and Doctor Frank Griffin; Ginger Rogers and Jack Briggs; Dorothy Lamour, who used to go with Greg Bautzer, and William Howard; Celeste Holm and her husband, Schuyler Dunning; Barbara Stanwyck and Robert Taylor; Loretta Young and Tom Lewis; Marlene Dietrich; Jane Wyman; Gene Tierney; the Ray Millands; the Zachary Scotts; Clifton Webb and, as usual, his mother, Mabel; David Niven and his bride; Claudette Colbert and Doctor Joel Pressman; Anne Baxter and John Hodiak; Gertrude Lawrence and Graham Payne; Dick Powell and June Allyson; Lord and Lady Sefton; Joan's two ex-husbands, Douglas Fairbanks Jr. and Franchot Tone, with their wives. Philip Terry, Joan's most recent ex, however, was not present at this party.

This soiree continues a conversation piece, not only in Hollywood, but in New York and even London. For Lord and Lady Sefton, visiting the Douglas Fairbanks Jrs. at the time, were among Joan's guests. Lord Sefton, who owns half of

Turn to page 89 for
Photoplay Fashions in Color

Liverpool and is a potentate of sorts in England, ranks this party as his most impressive Hollywood moment.

"It was a curious thing," Lord Sefton said, lunching with Noel Coward and me recently, "a very curious thing . . . Noel, here, was the guest of honor. But another chap sat on Miss Joan Crawford's right.

"I don't remember his name," he went on, "but I was told he was a barrister . . ." "His name," I laughed, "was Greg Bautzer!"

"Greg Bautzer," he repeated. "Yes, that was it. He was very handsome, Greg Bautzer."

"Do you think so?" Noel asked jealously. "I thought he had too many teeth."

"I understand," said Lord Sefton, "that the week previously Miss Joan Crawford presented this barrister chap with a fine new motor car. They are very wonderful to their admirers, these movie stars. A gift like a motor car is really quite fabulous!"

"It is," agreed Noel, grinning. "But Joan is fabulous. I love her dearly—even though all I saw, the evening of the party, was her left shoulder. She turned her back upon me to beam upon Bautzer. Nevertheless, I adore her.

"I've known her for years. And instead of my enthusiasm for her waning it increases with every meeting."

JOAN'S invitations read eight and by eight-thirty every guest had arrived, an unheard of thing in Hollywood where guests condescendingly drop in anywhere from the time slated until midnight. The guests, arriving, were met at the entrance of the Papillon by Joan and Bautzer and Noel. This caused an excited buzz, you may be sure. For, although the evening was very cold, they seemed charmed to await the guests in the drafty doorway. And Joan's warm *savoir faire* when she welcomed the Douglas Fairbankses and the Franchot Tones was commented upon also.

At nine o'clock the dining-room doors were thrown open and dinner was announced. Everyone was seated. Which is another improvement in Hollywood parties. At the old buffets you served yourself and found your way to a vacant place at any table. It was quite like dining at an Automat—except, of course, that the dinner's cost would have been much in excess of any Horn and Hardart dinner. Such impromptu seating resulted, naturally, in all the gay extraverted people getting together and having a wonderful time and the less

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*some pronounce it "swahv" . . . others say "swayv" . . . either way it means beautiful hair.



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gay, introverted people feeling lonely and unattractive.

I think a hostess must, at least, pay her guests the compliment of seating them. In fact I said this at a Hollywood party I gave several years ago. Since then, I am glad to report most Hollywood hostesses have taken the hint.

At Joan's party there was a program at each place reading, "Miss Joan Crawford, late of the Shubert Chorus, presents Mr. Noel Coward in a one night revival of 'The Vortex!'" On the next page you found the cast of both the London and New York productions. And on the following page were Ladies and Gentlemen of the Ensemble, the guests at the party, of course. Then followed the menu which was printed in French. It was, as one guest announced loudly, translated promptly as each course was served.

Champagne flowed freely all evening but no one drank too much of it. And the orchestra played all the time, except during impromptu entertainment. To start this entertainment Joan approached George Burns to ask Tony Martin to sing. "I don't know him well enough," she said. Burns said he didn't either but he would ask Jack Benny to ask. Benny said he didn't either but he would get Herbert Marshall to do it. Whereupon Tony Martin got to his feet and inquired whether or not he was going to be asked to perform. He sang alone. Then he and Dinah Shore sang together. Jack Benny played his violin. And Celeste Holm did a patter number.

"What did you do?" I asked Noel.

"I went to the piano and sang 'I've Just Been to a Wonderful Party,' the song I wrote for you, Elsa."

And how Noel can sing that song! Like any Coward opus it is infinitely more wonderful when he interprets it.

"I was deeply thrilled," Noel said, "that

stars of the caliber of Tony Martin and Jack Benny and Dinah Shore and Celeste Holm should entertain me—give the best acts of their lives doing it too, I am convinced."

Usually Joan entertains only at small dinner parties at her home. But every two or three years she gives a gala party like this party for Noel. And when she does, because she is the wonderful, fabulous woman she is, her party is wonderful and fabulous too.

CLIFTON WEBB also entertained for Noel. He wished Noel, who is his lifelong friend, to see his new film, "Sitting Pretty," and arranged for a grand private showing in the projection room of Darryl Zanuck, head of the Twentieth Century-Fox Studios. About sixty guests were invited. So, of course, there were several dinner parties preceding the showing. Clifton invited about twelve at dinner, including Noel. Otto Preminger was another host with Ty Power, always full of fun, as one of his guests.

"I'm going to play a joke on Clifton," Ty announced at dinner. And promptly went to the telephone and called the Webb number.

"Tell Mr. Webb," he said to the houseman, "that Joe, the projectionist at the studio, wants to speak to him."

"What is wrong?" asked Clifton, irked at being interrupted while at dinner.

"Mr. Webb," said Ty in an accented voice, "this is Joe, Mr. Zanuck's projectionist. I can't run your picture tonight. It was spoiled in the laboratory."

"This is an outrage," said Clifton. "I have asked sixty guests to see my film tonight. I will call Mr. Zanuck!"

Ty, however, got through to Zanuck before Clifton could. So Mr. Zanuck carried on with the gag.

"It cannot be helped, Clifton," he said. "I am sorry. Accidents happen in the laboratory sometimes."

Clifton's anguish was intense, so intense that Darryl called Ty back.

"The gag's gone far enough," he said. "Clifton is beside himself."

Again Ty called Clifton and, assuming the accented voice of the imaginary Joe, said, "Maybe, Mr. Webb, you and your guests would like to see the new Ty Power picture 'Captain from Castile.'"

"They would not," announced Clifton. "And I would not." Then he caught Ty's laugh.

"You wait," he told Ty when they met later in the projection room just before the lights went out and "Sitting Pretty" was flashed on the screen, "You wait!"

Ty's waiting—nervously!

Hollywood is fun these days. And like all communities, where there's a joy in living, Hollywood's parties are, quite literally, something to talk about—and write about.

Where else in the world, for instance, would one hundred graduating students of a high school be given such a party as Betty Hutton gave recently—with Diane Durand, daughter of Lindsay Durand, a Paramount publicist and Betty's friend, the guest of honor. For this combination graduation and birthday fete Betty turned her large back yard into a Hawaiian setting. It was Honolulu on a moonlit night. The moon shone through a cellophane tent. A Hawaiian orchestra played all evening. The pool was covered with water lilies. And gardenias were tied to the trees.

Imagine if you can—I can't—what it meant to every last one of those one hundred graduates to be invited to such a shindig...

Oh, those Hollywood parties!
The End



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PLATTER

By Lester Gottlieb

ARCH OF TRIUMPH: Both Kate Smith (M-G-M) and Betty Rhodes (Victor) have made fine disks of the theme song, "Long After Tonight."

DICK POWELL: Decca comes up with a souvenir album recalling the tunes and films this star made when he was a song-and-dance man. Movie veterans will pleasantly remember "By a Waterfall," "Happiness Ahead," and "I'll String Along with You."

GEORGE MURPHY: Sings a joyful collection of Irish tunes, ably backed up by Jeff Alexander's band (M-G-M).

CASBAH: The records pressed for this musical are endless. Add to the collection, versions of "For Every Man" by Frank Sinatra (Columbia), Tony Martin (Victor); Jo Stafford's smooth "Written in the Stars"; Margaret Whiting's whimsical "What's Good About Goodbye?" (Capitol) and Martin's "Hooray for Love" (Victor).

THE BISHOP'S WIFE: If you've forgotten the sound track tune, "Lost April," Frankie Carle and his piano refresh your memory (Columbia).

BIG CITY: Art Lund baritones the old Berlin ballad "What'll I Do?" (M-G-M) which is revived in this film, while talented Betty Garrett whips up the novelty, "Ok'l Baby, Dok'l." Incidentally, Miss G. has a real hit on the reverse, called "There Oughta Be a Society."

I WALK ALONE: This sizzling melodrama has a tip-top ballad, "Don't Call It Love." Monica Lewis and Guy Lombardo merge talents to do it for Decca.

CLASSICAL CORNER

"A Treasury of Harpsichord Music," played by Wanda Landowska and considered by authorities to be the finest collection ever pressed, is now available in a new Victor Album . . . The exhilarating "Masquerade Suite" by Khachaturian is played by Leopold Stokowski and the New York Philharmonic Orchestra for Columbia . . . Brahms' Symphony No. 2 in D Major is also played by this famed orchestra, but this time with Artur Rodzinski on the podium (Columbia).



Tinged with pastel beauty
... John Fredericks' rose-crowned
hat... soft new Dura-Gloss
shade PINK TOUCH

RITA DAIGLE—Walter Thornton Model



Change fingertips with your changing look

Light, soft shades of **DURA-GLOSS NAIL POLISH**

blend with the trend toward light, soft colors in clothes, accessories, make-up. New streamlined **NYLON BRUSH** lets you control the polish,

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Dura-Gloss fashion-right shades. New non-smear, oily

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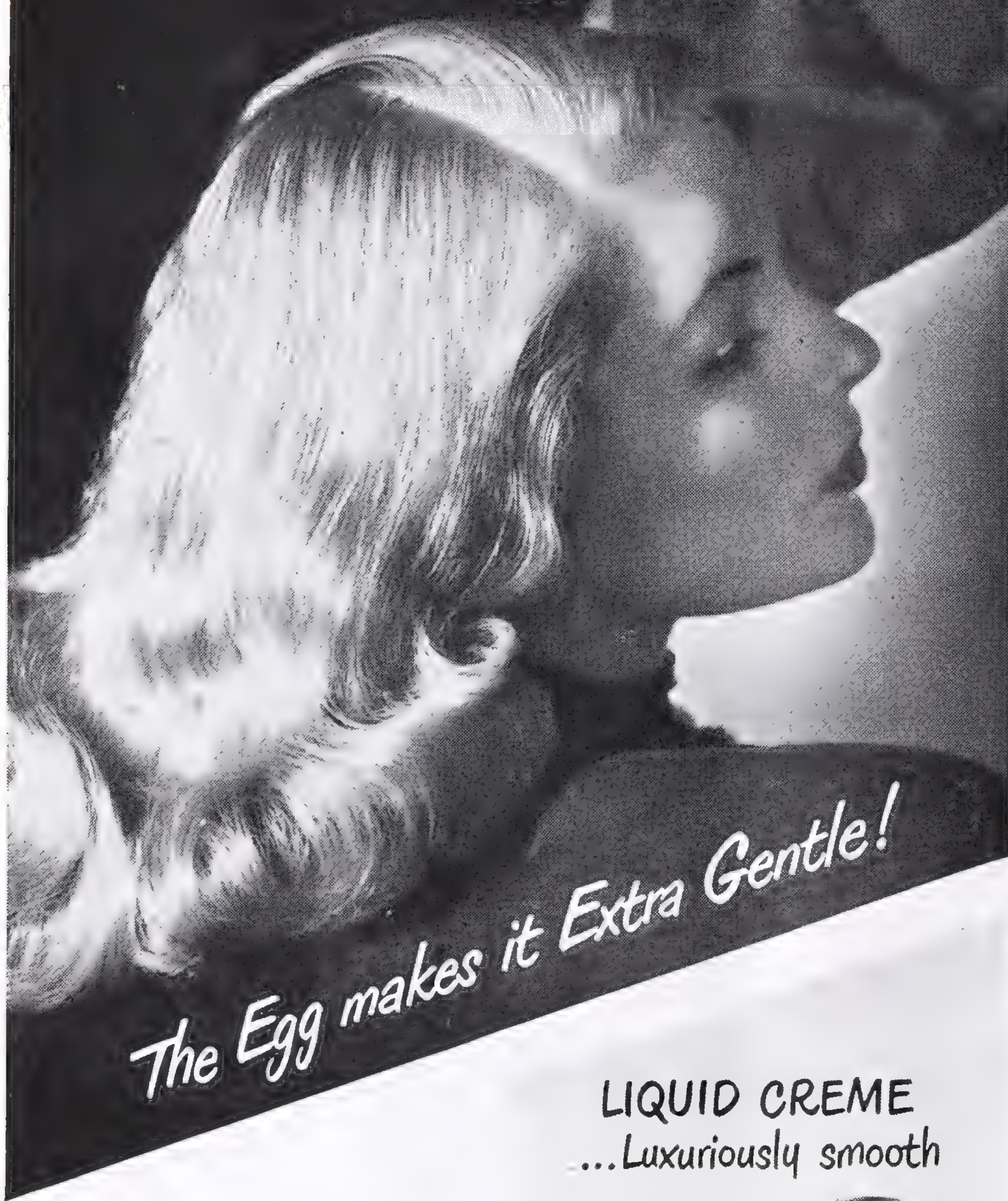
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romantic "LOVELIGHTS"...
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...Luxuriously smooth

IT'S so soothing, so caressing... this *new kind* of shampoo. The reason? A little *powdered egg*! Yes, and Richard Hudnut Shampoo brings out all the "lovelights," the glorious *natural* sheen of your hair! Be sure to try this *luxury* shampoo, created especially for patrons of Hudnut's exclusive Fifth Avenue Salon... and for you!

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Not a dulling, drying soap. Contains no wax or paste. Richard Hudnut Shampoo is a sm-o-o-o-th liquid creme. Beauty-bathes hair to "love-lighted" perfection. Rinses out quickly, leaving hair easy to manage, free of loose dandruff. At drug and department stores.



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Dorothy Hart left a successful model's career in New York to become a Hollywood screen actress, only to find her first leading role was that of a model and the picture was to be made in New York. She's green-eyed with bronze hair and terrific in that picture—Universal-International's "The Naked City"

For stores in your vicinity see page 94



Beautiful is the bride who wears this marquisette wedding dress trimmed with white velvet ribbon.

A deep all-around hem ruffle ends in a train. Designed by Bonnie Bridal
in sizes 8-16. Under \$45.00. Bridal wreath and veil of tulle and marquisette lilies: \$25.00.

Both at Saks-34th, New York, N. Y., and Ed Schuster & Co., Milwaukee, Wis.



G

ale Storm was brought to Hollywood when she won a radio contest. Her newest picture is the King Bros. Allied Artists production "The Dude Goes West"

Sweet and picture pretty, when he takes that snapshot of you, in a Galey & Lord pin-point gingham with scalloped neckline. Designed by Joan Norton Irwin in dreamy colors. Sizes 9-15. About \$17.00 at Crowley-Milner Co., Detroit, Mich., and R. H. Stearns Co., Boston, Mass.

For other stores in your vicinity write to the manufacturer listed on page 94



Andrea King is an American who was born in Paris, France.

She lives with her husband on a Hollywood hilltop and will be seen next in Universal's "Mr. Peabody and the Mermaid"

Go away for a glorious honeymoon, or start any day right, in this softly tailored suit of Cool-Brook. A Lou Schneider design in frosty pastels or dark colors. Sizes 10-20. \$29.95 at Gimbels, New York, N. Y., and Scruggs-Vandervoort-Barney, St. Louis, Mo.

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PHOTOPLAY'S

Pattern of the Month

Janis Paige wears this jacket and skirt, designed by Leah Rhodes, in Warner Bros. "Wallflower." It's an exciting twosome for a vacation in the sun, in the city or country. The loose jacket and slim skirt are so easy to make—
and will look equally smart if both are made in the same color. Everfast have a linen-like fabric called Crashmere, and just name your color,
they have it. Band the jacket and sleeves with their striped Polo Poplin and you'll have the summer suit of all time.

For stores selling Photoplay Patterns see page 94



Front



Blouse-back



Skirt



PHOTOPLAY PATTERNS,
205 East 42nd Street,
New York 17, New York

Enclosed find thirty-five cents (\$.35) for which please
send me the Photoplay Pattern of the Janis Paige—
"Wallflower" suit in size (Circle size you wish) 10—
12—14—16—18.

My name and address is: Size:.....

Name.....

Street.....

City.....State.....

THAT

Changing

HEMLINE



Leah Rhodes

Leah Rhodes is the tall, personable designer who whipped up the smart suit Janis Paige wears in "Wall-flower." Because she is pleasant, capable and well informed, Miss Rhodes usually has her way with the stars. They wear what she tells them for they know a Rhodes design flatters the figure and accents the personality.

Before she designed the clothes for this picture however, and while women were still wearing short skirts, she was asked to design a dress for a picture that would not be released for six months. Miss Rhodes knew the fashion change might come overnight and she prepared for it by first sketching and then designing dresses with an uneven hemline, so that from one camera angle they would appear long and from another they would remain apparently short. She is now breathing great sighs of relief for she says that styles are now permanently settled and not subject to change, so Hollywood designers have comparatively little to worry about—for awhile anyway.

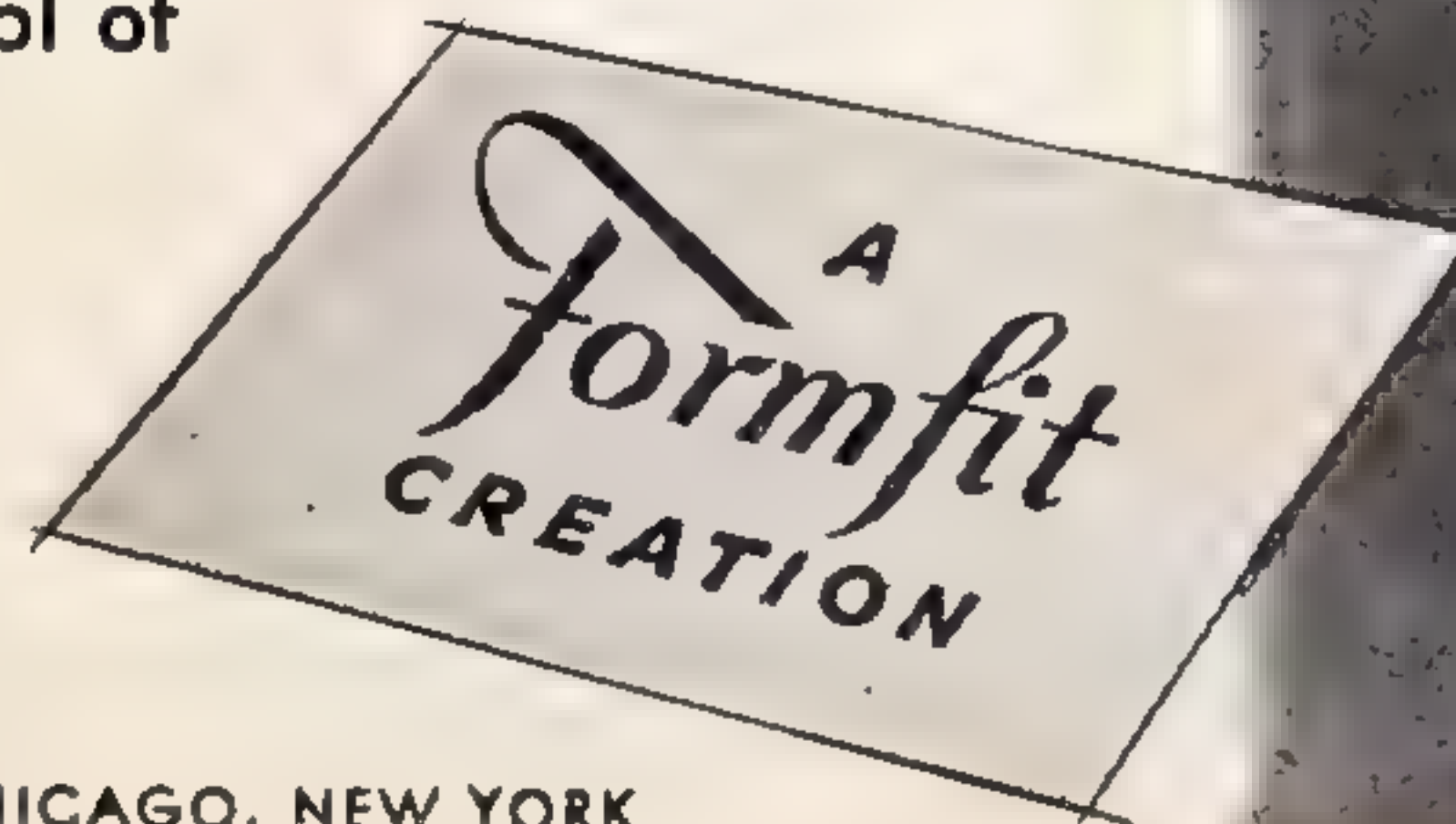
There is a motto on the wall of her office-workroom—a quotation from Mainbocher which reads: "Always fashion is going somewhere from somewhere. The chic woman doesn't take a stand for a fashion or against it—she moves in its current."



That new glamor-look
begins with *Life*

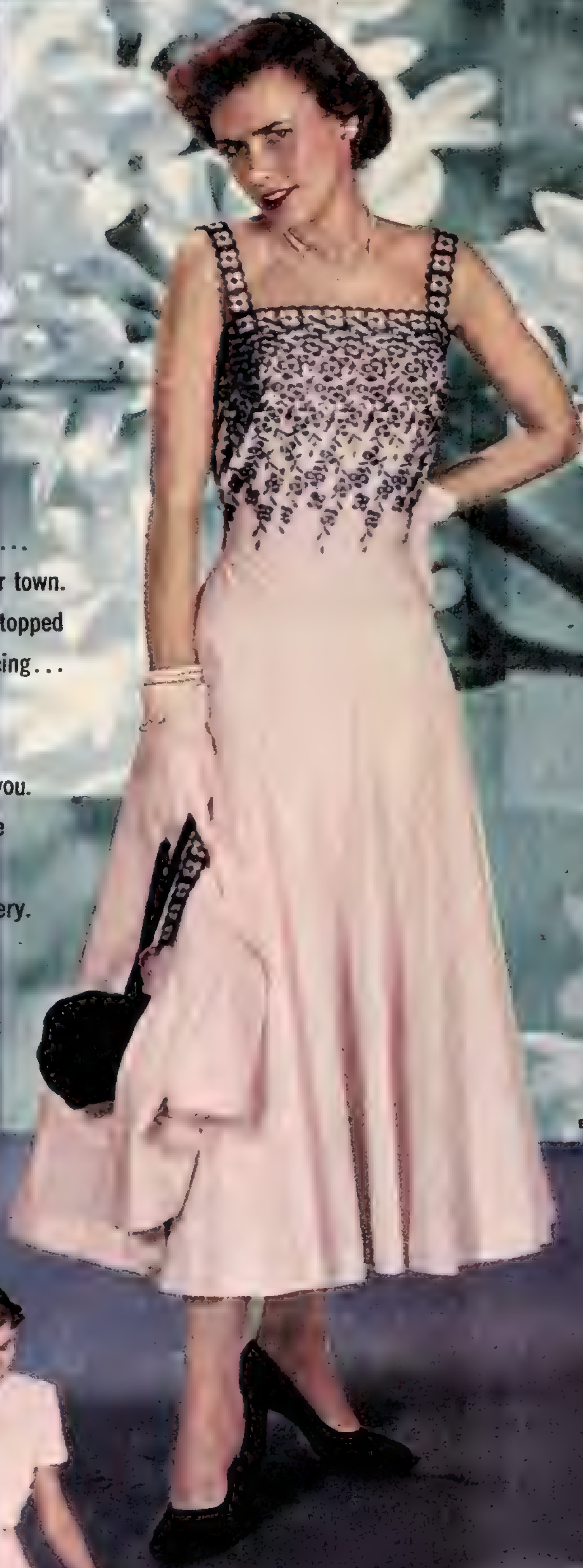
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dress and go a'dancing...
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1370 Broadway
New York, N. Y.

Bridal Veil

S. Hollander & Sons
1400 Broadway
New York, N. Y.

Suit

Lou Schneider
512 Seventh Avenue,
New York, N. Y.

Dress

John Irwin
239 West 39th St.
New York, N. Y.

Sun-back Dress and Bolero

McArthur, Ltd.
1372 Broadway
New York, N. Y.

Photoplay Patterns Sold At:

Gimbels,
New York, N. Y.

The Hecht Company,
Washington, D. C.

Salute to the Sun

(Continued from page 69) to bed, cover your entire body with oil. Use an oil that your skin will absorb so you will not soil your bed linen. It will give your skin a satiny smooth sheen, with no rough spots or peeling. Speaking of oil, pour just a little on the palms of your hands each morning and rub it on your legs.

"Legs somehow seem to need more oil than any other part of the body," says Gail Russell. Which is something to remember, for legs that are not permitted to grow dry and flaky are prettier for the stockingless days.

Gail is one of Hollywood's outdoor girls. She is an archery expert, uses a man-size bow with a forty-six-pound pull compared to the average woman's twenty-eight-pound bow. She can outshoot many men. But in her beauty care and her choice of clothes she is very feminine.

Esther Williams, needless to state, is another star who spends much time out of doors. Esther, too, chooses her out-of-door clothes with a sensitive and discriminating eye. She specializes, of course, in swim suits. Also in cover-up clothes. For she is aware that nothing is more unattractive than so called nudity out of the sun. Which reminds us: When you're in a bathing suit or shorts, do put on a beach coat or skirt before going into the club house or into anyone's home. There are so many charming cover-up fashions for just these times when you don't want to change. Be one of the girls about whom people say, "Oh, she's always dressed right and looks so lovely."

Another thing: Lazy days at the beach, golfing or playing tennis make the use of a deodorant quite necessary. A missed day can mean the ruin of a dress or a date!

Take not a hot or cold shower but a tepid shower. Follow it by cologne and sachet. You'll feel cool as a mint julep.

Take a hint from Joan Fontaine, too, and lighten your lipstick and nail polish with the romantic new summer colors that blend so well with sunshine. Strong sunlight casts a harsh glare on the too-made-up face. Pick up your warm skin tones with clear colors instead of the deeper tones you have been wearing all winter.

Recently when Louis Jourdan, David Selznick's new French star, arrived in this country he was, he said, enthusiastically struck by the great natural beauty of the American woman. But remember, the natural beauty which M. Jourdan and other men so revere requires more protection and care than any man suspects.

THE END



Major General Thomas B. Larkin presents Madeleine Carroll with the Army's Medal of Freedom for outstanding service overseas with the American Red Cross

the water!

do go near

You're sea-worthy
as a mermaid when it's
Dan River you're wearing.

This is a taffeta-weave cotton—
Sanforized,* vat-dyed and, of course, washable.

Dan River Mills, Inc., Danville, Va.

Swim suit by Petri in wine-and-green, black-and-red, dark green, dark blue. Sizes 9 to 15. About \$11 at Kaufmann's, Pittsburgh.

*Fabric shrinkage less than 1%

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PHOTOPLAY

L

ovely to look at because she's young and abounding with Irish charm, Frances Rafferty is also noted for

her excellent dancing. You'll see her next in

"Bright Boy," a Fields Production



A sun-back dress with a "cover-up" bolero is a versatile must in this summer's wardrobe. A McArthur design of striped Ameritex that adds charm to you and the local scenery. Sizes 10-18. \$12.95 at Stern Bros., New York, N. Y., and Joseph Magnin Co., San Francisco, Calif.

For other stores in your vicinity write to the manufacturer listed on page 94



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your

figure

your

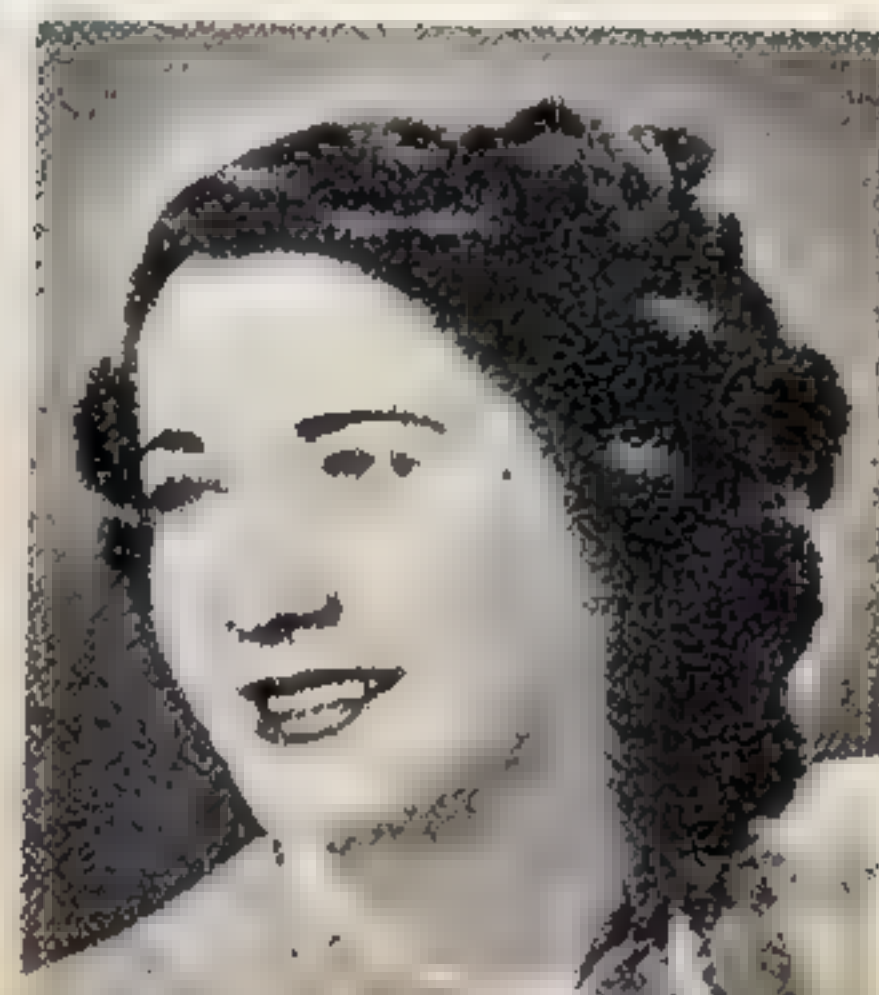
fortune

...yet you're free as a bird in flight.

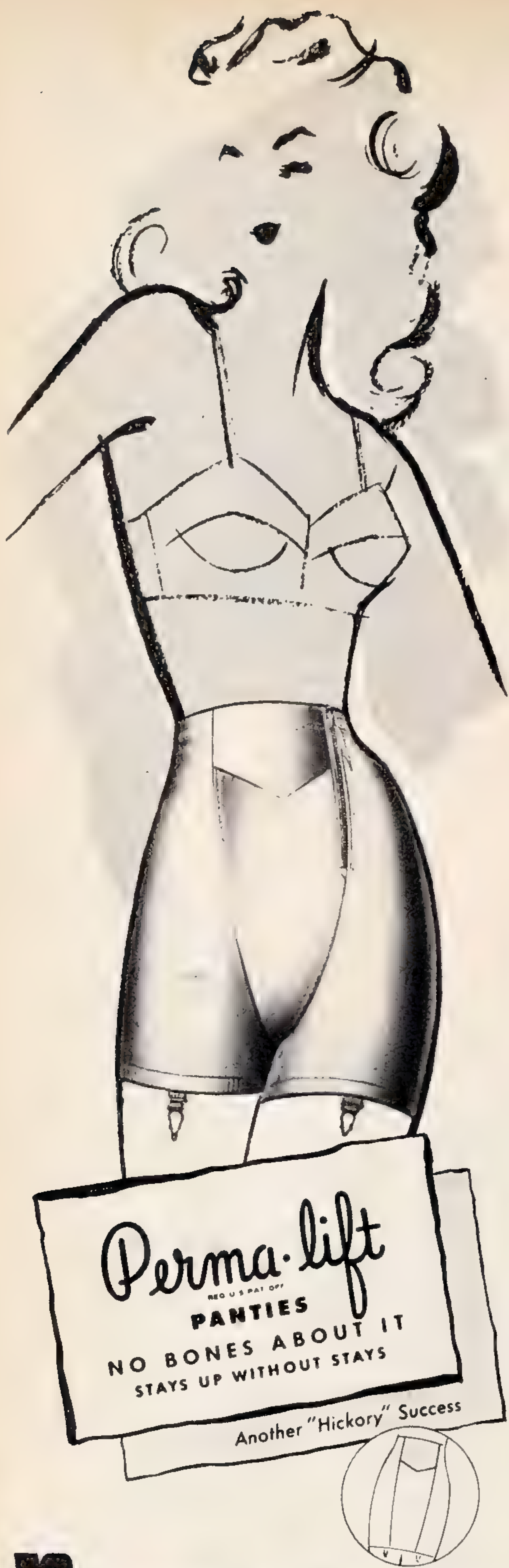
Perfect proof: her fabulous flamingo

in tissue-light laton Lastex. Also emerald,

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Mabs Barnes, former dancer in the movies,
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No BONES ABOUT IT

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Light and lovely is this little "Perma-lift"* Pantie and it's made without a single bone. In style, too, it will comfortably nip in your waist—round your hips—give you that important new look. Best of all, it won't roll over, won't wrinkle, won't bind—yet it stays up without stays. The all-elastic leg sections control comfortably, yet it won't ride up, even when worn without hose supporters. At smart stores everywhere—\$5.95 to \$12.50. Enjoy a "Perma-lift" Brassiere also, America's favorite Bra with the "Lift that never lets you down."

*"Perma-lift and "Hickory" are trademarks of A. Stein & Company (Reg. U. S. Pat. Off.)

(Continued from page 43) I got set to do a "take." We had recorded the music a few days before and were waiting for the playback. The music didn't burst forth. I thought the record changer must be working with mittens. When the music finally came out I didn't recognize it. Then I got it.

Lover Girl and the boys had put together a twelve-inch record of comfort music for me.

It started with "Pretty Baby." Then came a parade of parodies in a beery vocal—"Did You Ever Spend Your Night Walking?" . . . "Like All Irish Shmo's He'll Have Your Nose" . . .

They hit it right too. Because it turns out that Danny has my Irish schnozzle. And he never cries—he yaks it up. This got me worried. I consulted with Mother Crain.

"Babies do funny things," she said. "If he still does them at five you will know there is something wrong."

Jeanne picked up some advanced language from the boys in the band who were old-timers from show business. Oscar Levant was in there too—giving with patter and wisdom. Between scenes he played a little barrel house piano. You know, before Oscar cashed in on the classics he was an expert on jazz—that is, the early Twentieth Century type. Jeanne was wrapping it up right with him. She is a trouper. She is hep. That with old troupers makes her tops; they give her their Oscar.

Jeanne adapts herself. She is sensitive and exquisite and knows how to play without crossing the line of her own good taste. In back of those blue-green eyes is a solid set of brains. She has a way of fixing you with them and saying: "You remember what so-and-so said in the book." I have read a book but it never seems to be the one other people have read. Nice thing about Jeanne is that she never jams it into you. She is thoughtful of others.

OSCAR and I were always ribbing her. But she could top us. I told her that her name was not euphonious to my musical ear.

"It ought to be Jeanne Creane or Jane Crane or June Croon. Shall we settle for Joan Groan?"

"And yours," she said, "should be Danny Dally or Doll Dooley."

Before I had met her, Lloyd Bacon, the director, had asked me to work up a little dance routine for her to do in the drug-store sequence. When I confronted all that cool, delicate beauty I thought the stuff I'd dreamed up was a little eccentric. She could have said, "Are you trying to make me ridiculous?" It is an old star line. But she was attentive.

"I like it," she said. "Do you think I can do it?"

She is smooth on her feet. When we had our dance routine set I taught her a waltz clog for fun. We danced it around the set. The Great Levant, authority on all matters, sat around criticizing our technique.

Oscar is a critic who never sleeps. He found fault with the sharp clothes he was given to wear in the picture. He said they didn't have that British casual look that a man of distinction demands. When he came on set the next day for rehearsals he was wearing some casual wrinkles in the wrong places.

"Ah," said Jeanne. "I see you are wearing your own clothes, man of distinction."

Between scenes we would sit and kaffee-klatch. Jeanne had been off screen a year tending to her own major production,

Paul Brinkman Jr. You didn't have to be psychic to know where Jeanne's top interest lies—in the home with Brinkman senior and junior. Naturally studious and thorough in all she undertakes, Jeanne spent her sabbatical year in research on Care of the Child. The Britannica should ask her for a contribution to the next encyclopedia.

Listening to her pleasant discourse, I became old Doc Dailey, Child Specialist. I astonished my wife Liz by forecasting to the minute when our little genius would sprout a tooth.

JEANNE and Liz have another interest in common. They are inflation fighters. The sturdy little girls, bless 'em, are doing without things in the house until prices come down. Both Brinkmans and Daileys have been sitting around in great open spaces at home. The ladies will not be taken for over-priced furniture.

I can't vouch for what goes at the Brinkman's, but Washington's Birthday never closed the banks tighter than Madame Dailey has snapped the purse. She is cold to a touch.

"Got any loot, hon?" I am wont to ask carelessly.

"What for?" demands Liz, alerted. "And how much?"

"Whatever you can spare, great heart. Our horses need hay."

Liz is tender toward horses. They eat though the old man goes without a haircut. I listen for a slow unsnapping under the table. She loosens the jaws of the poke just far enough for a lettuce leaf to slide out.

"Thanks, TWB," I say. TWB is my pet name for Tough-With-A-Buck.

I used to tell her how generous and big and fine Jeannie was while we were making "You Were Meant for Me." TWB is not impressed.

I am indebted to Jeanne for getting me my first magazine cover. It was a gorgeous still of Jeanne. Not until too late did the editor notice my mug there. Then he figured no one else would notice it.

Now my wife calls me Cover Boy. There's a slight jeer in her tone.

All the same, Liz is proud I'm a Child Expert, prouder of the source of my info. The credit line goes to Jeanne Crain and Paul Brinkman Jr., says Liz. We will admit Paul Jr. is ahead of Dan but only by six months. How could he be ahead otherwise? Our prodigy had the luck to be piped the same formula on how to grow up handsome, healthy and hep.

I'm not fooling when I say that under her halo Confucius-girl Crain knows just what she's doing with every finger on both hands.

Looking back at the making of "You Were Meant for Me," I'm still laughing over the fun we had. If the screen customers get as much fun seeing the picture Maestro Oscar Levant will claim the credit, of course.

I miss the kaffee-klatching. While rehearsing for "Burlesque," I felt I'd better drop around on the set of "Apartment for Peggy" to ask Jeanne for some Child Care advice. Daniel, the Third, had been scowling so much I feared he might grow up to be another Levant. So I tapped me a routine around to see Jeanne.

"Hi, Lover Girl!" I solo'd.

She gave me a look from the deep freeze. "Please," she said, "that picture is over."

But I figure to get back into more of her pictures. I've got to. Danny won't be five for a long time. Besides I'll need a lot more hand-holding. I hope. The Dailey tribe was always prolific.

THE END



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Dress up to Romance

By *Irene*

You won't meet that date line if you go to extremes, so style your approach for a lasting impression

IF YOU want romance, if you want the lure of glamour that attractive clothes bring, you can readily achieve it. The rules for such success are easy. Honestly they are. And the amount of money you must invest is negligible. But you will need to study and apply.

For years, in the fashion world, there's been an adage that a woman had to be forty before she developed a style sense. I think that's nonsense. That was a European rule—and we are Americans. We do things more quickly.

You must conquer your inclination to be somebody else. I know how that is. One morning you desire to bring out the womanly Greer Garson in you. Next afternoon you turn sultry and Bacallish. Next week you may be Bergman or Turner.

Your personality usually depends upon your date and what you think will please. I admit that clothes are intriguing—but it was you the boy asked for a date—not your dress. It was the over-all impression you gave—in the dress—that made him date you.

I've learned a lot of things about male likes and dislikes in women's fashions through the wonderful training I've had in dressing M-G-M stars. While I must design clothes to suit each one, I must also create styles which charm men producers even more. No matter how much a star and I may like a certain gown, if the producer feels it is not right for his scene, out it goes.

Men love simplicity, hate extremes. They are absolutely right in both those reactions. Generally speaking, their taste is better than women's tastes—for the big thing wrong with most feminine dressing is overdressing.

You are not Garson or Turner. You're *you*. There's no one else in the world like you. You have your own exclusive personality. So search out your own individuality and emphasize it. I know you want to be part of the crowd, a member of your own "set." That's correct. Nobody wants to be so original she stands alone. But even in a "set" you can be a leader. If your figure isn't good or your face pretty, neither is going to be improved by your pretending to be six other people.

Study your figure faults and then see that your clothes are made to minimize them. Learn how to use make-up properly. Avoid that artificial look. The prettier you are,



"Men's taste is generally better than women's," says Irene, M-G-M designer. "Men love simplicity"

the simpler your dresses should be, particularly above the waist. Too many frills and furbelows take the attention away from your face.

That should give you an idea of what to do if you aren't lovely-looking. A pretty girl may be like a melody—but a plain girl can be very chic.

When you've once faced yourself as you are, whether pretty or plain, when you have firmly resolved to be yourself, make this rule: Have one point of emphasis in every outfit you wear. If you have a lovely suit or dress, don't wear it with your most striking hat, elaborate jewelry, novelty shoes and bag. If you have all those things it's wonderful, but don't put them on all at once.

Regardless of what you wear, it should be correct for your figure and personality. June Allyson, for instance, should always dress in a "young" way. No matter how fashions change, June will have to adapt them into a "young" mode. When you find a becoming style, have it copied and vary it by a change of collars, color or materials. Just keep the same general line.

About the most important thing for you to do is to learn perfect posture. Once that has become natural to you, you will automatically "carry" your clothes.

These fundamental rules are simple—and only a little time and thought is necessary to present you—the real you—at your best.

(Continued from page 59) and put his head trustingly into her hands? And come home misty-eyed bearing an armload of Philodendrons saying they remind him of me? He's always bringing me presents at the weirdest times. And for no reason except their nostalgic association with memories of me. It may be nasturtiums because of their old-fashioned look—or a figure of a little gun-metal colored French poodle pup because he remembers how much our 200-pound Newfoundland, "Throckmorton," means to me.

He carried his favorite picture of me, a still from an opera sequence of an M-G-M picture in which I'm dressed as Marie Antoinette, throughout the production of "The Man from Texas," at Eagle Lion Studios. Since then he's had the picture blown up to an almost lifelike size and insisted on putting it up in the library. It remained there for two months. I finally convinced him, however, that Marie's powdered wig looked out of place with the red leather furniture and red plaid drapes. The next time we had guests I found it gracing the grand piano in the living room. When he again removed it by my request, he put it where it stands defiantly now—on top of an antique Dutch cabinet in the outer hall.

THIS cabinet is one of the comparatively few pieces of furniture from my former Dutch colonial home. For four years I've been trying to furnish a house—any house. Yet the only room that's even half furnished is the library. So, when we found the man who made the luscious leather set we have there, we formed "Grayston, Ltd." and went into the furniture-making business with him. I select the samples and shop for fabrics in my capacity as official "buyer." But Johnnie is head executive.

We're remodelling the showroom now and any remaining doubts about our respective ranks was settled the other morning. I awakened to find droves of men carrying assorted shapes of uncovered white ghostly-looking furniture into the living room to be stored. "Not in my house," I stormed. But they just smiled and kept on coming. "Mr. Johnston's orders, Ma'am," one said.

With the typical enthusiasm he has for any project that interests him, Johnnie's down at the office "executing" every morning by nine. And who but my unseaworthy Murgatroyd would do it attired in a jaunty nautical costume that features a blue jacket with gold buttons, a white T-shirt and a yachting cap that he admits makes him seasick just wearing it. During the course of the day he may make a recording, guest star on a radio show, or go out to a studio for a picture conference, but he always puts in his shift at the factory—overseeing the upholsterers, showing prospective customers through the whole establishment and selling furniture like mad.

In my own modest opinion Johnnie could sell straw hats to Eskimos. His natural friendliness is invaluable. He's really personally concerned about what the customer thinks of the new sea foam rubber cushions. He'll go over fabric samples with them solicitously confiding, "I hate chartrreuse," and even gives them a personally conducted tour of our home.

Every day now I open the door to groups of strange faces led by Johnnie. "Honey, I brought these people to see the red leather job," he says swiftly and ushers them on into the library. "My wife might not let us copy it exactly, but we could change it a little here and there," I overheard him conspiring with a sweet-faced gray-haired woman the other day.

And to myself I said . . . "Oh-hhhh



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*REG. U. S. PAT. OFF.

Johnnie! Just wait until I get you home . . . alone."

At present he's concentrating on working out a fashion tie-up with "twin outfits" for me—and the furniture. My skirt is to be designed of the same fabric as a chair's upholstery and the two of us photographed together. "You would be so beautiful . . . sitting there against it," he says, bent on selling me. What's more . . . I'll probably do it.

Johnnie can talk his way in and out of anything. "To put it in a few words," he'll begin, and proceeds to put it into a few thousand. Throckmorton is the only one I know who can steal the floor away from him at home. He waddles into the room, grabbing all the attention right in the middle of one of Johnnie's pet stories. "Point-killer!" he glares at Throck. "I don't know who's writing your material—but I'd like to."

Most of the time Johnnie is undisputed master of our menage, although the billing does change now and then. This happens usually when we have company for dinner and irrespective of how many times we've cautioned her about it, the cook has put hot chili peppers in all the food. (Her boy friend loves them.) As a guest bites down on one, makes a wry face and gropes for a glass of water I'm sure to hear my husband say, "Katie, you really *must* speak to the cook." But I notice he never has any qualms about turning on the charm and speaking to her himself . . . when he wants to stay home on Thursday nights and wants her to stay home too . . . and cook.

He has an exceptionally versatile voice and could even sing opera if he wanted to. But he hates it, as he was quick to tell a reporter recently. When she looked significantly in my direction he went right on, "I don't even like opera when Kathryn sings it," adding quickly, "that is . . . not unless the others in the cast are slim, young and pretty like her." Johnnie has great confidence in my career and thanks to his constant encouragement, I'm working much harder than ever before.

We share so many interests aside from professional ones, too. Johnnie loves children as much as I do. He is so very patient with them that whenever I have any small problem with one of my eleven visiting nieces and nephews I always send out an S.O.S. to him. They're impressed with his low-speaking voice and will listen to him, but think my soprano is sissy and pay no attention to me at all. You can imagine what a great help Johnnie's voice will be when our baby comes along.

Evenings you'll usually find us at the card table in the library playing gin rummy, cribbage or double solitaire. I'm strictly a small-time speculator. When my secretary and I play cards it's usually for jelly beans or bubble gum. But with Johnnie we usually play for who's going to buy what for the house. We have a long prepared list of furniture needed for



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*Once Chosen —
Always Treasured*

the fifteen rooms and from here it looks as if I'll be furnishing all of them. "Feel like a quiet little game, honey?" he says innocently, and I always wind up buying another lamp or a chair.

Sometimes I have "alone" moods when it's positively imperative for me to be by myself. Johnnie is so understanding and considerate. Whenever he senses a mood coming on he goes off to the Riviera Country Club and gets in an extra golf game. He's an excellent golfer and the club is conveniently located. One could almost tee off from our place and by looking out the back door I can almost follow him around the course . . . and on in the general direction of the club card room. "I wasn't playing," he'll protest, some night when he's a little late for dinner. "I was just watching . . . and playing on the side."

Paradoxical as it may seem for such a modern young man, my Johnnie is as old-fashioned as they come. He never allows me to wear slacks except while playing golf, approves of very little make-up, won't let me cut my hair shorter and won't listen to my experimenting with its color. When we go to a movie and I look longingly at the strawberry shade of some glamorous star's hair, he fairly explodes. "But Johnnie . . . just let me try it . . . just once," I plead. "We'll try it," he compromises, "on the upholstery of a chair."

COMPARING our personalities, Johnnie is an extravert, while I lean to the introvertish side. He never meets a stranger, makes hosts of friends easily and walks people right in. He does not expect too much of people and is consequently not as frequently hurt or disappointed by them. But if on a rare occasion this does happen and I attempt to show him where he has erred in judgment, he has a ready answer for me. "Nobody can tell you anything!" I fume. "You're wrong, honey," he says. "Anybody can tell me anything . . . that's how I got into this."

By now you can begin to see why whenever anyone asks me what it's like being married to Johnnie, the most accurate answer I can think of is that it must be like living on a roller coaster. And I've always loved roller coasters. We have our abrupt ups and downs, but even in the descents . . . our life together is great fun.

We're pretty highstrung individuals, though Johnnie is less so than I am. We both have quick tempers and sometimes have some pretty juicy fusses, but never over anything that's vital or important.

In the year we went together before we were married, we became well aware of our faults. We tried to prepare our families to accept the supposition that there would probably be flare-ups between us. But my mother-in-law, a very wise, practical person who knows both of us well, was way ahead of us. "Be happy, children, and don't kill each other," she advised us.

It would worry me a little if we didn't fuss occasionally, for I never get mad at anybody I don't love—unless I'm driving a car. Then I'm constantly lecturing other drivers aloud, causing Johnnie to say on more than one occasion, "Look, honey, let's try leaving ten minutes earlier, so you won't have to scold everybody all the way." Using sensible logic like that naturally only fans the flame.

In spite of which, all I ask of life is to spend as many waking moments as I can with Johnnie, whether we're making motion pictures, doing concerts or just covering furniture.

For the first time in my life I'm completely happy. Come six o'clock I literally fly through the gate on winged feet, my heart singing, Oh-hhhh Johnnie, Oh-hhhh Johnnie . . . Oh-hhhhhhhhh—
THE END

Party Lines

(Continued from page 74) anemones and candytuft—as lovely a floral combination as we ever hope to see. Joan has been going in for ballet-length cocktail and evening gowns almost exclusively. This night she wore one of black point d'esprit net and lace and those beautiful new diamonds. Her dress was very décolleté—but had tiny shoulder straps. The completely strapless gowns have just about disappeared.

Loretta Young has a summer evening dress that could well carry over into fall or any season of the year. Of toast-brown tulle, seemed like millions of yards, it has a tight bodice and is long-waisted and very nudish around the shoulders. Over it she wears a short cape of the tulle, that falls to her waistline in the back. The entire outfit is splattered profusely with brown and pale gold sequins. A dream thing to dance in!

CRAZY about the idea that Gene Tierney started when she showed up at a party one night wearing a three-strand pearl choker with a huge real rose clamped to the clasp. Of course, the flower was worn in front. Strikes us, you could do this with any lovely bloom that happens to be in season. Only with a simple, untrimmed gown of course—preferably black or white. Ran into Gene one night after a preview, too, and she was wearing one of those light-weight wool beige sport coats, with a turned-up collar, and with a back fullness so great she could have hidden Grauman's Chinese theater under it. Gene swished around and giggled, "Do you think the new look is wearing me?"

Elizabeth Taylor, who is rapidly turning into one of the towns great beauties, has a darling cocktail or dinner dress. The skirt is of dead white linen, with a small, allover leaf print in various shades of green, outlined faintly in black. The skirt is ballet length, with a corselet-type waistband that laces in front with black velvet ribbon. The hips are padded. The top is of black silk jersey, boat necked and slightly off the shoulders from which droop very tiny draped sleeves. With this dress Elizabeth wears an antique jeweled pin dangling from a narrow black velvet ribbon around her neck, short black gloves and black pumps.

Betty Hutton had some wonderful last-minute hot weather pregnancy outfits that can be made so inexpensively. Plain slim skirts of linen or the rayons that look like wool and don't muss. And box jackets galore of chintz! Just regular furniture or drapery chintz in floral patterns that correspond in color to the plain tan or blue or what-have-you of the skirts.

Lana Turner has developed a passion for black—mostly black lace in the evening. Maybe it's because those new jewels she got from Bob Topping show up so much more dazzlingly on the black. Anyway, her new diamond clips are out of this world—to say nothing of that big diamond and star sapphire ring. Bob bought a fabulous diamond necklace for Lana, too. But so far, all she's done is look at it. Because it's to be her wedding present and she won't wear it till the wedding.

Adrian is sticking to his guns on the subject of the "new look." He's keeping his shoulders square, the length for daytime not one inch below fourteen from the ground, and his lines for the most part straight. But for evening, his gowns and skirts are lavishly full. As for Don Loper, some of his creations require so much material and so much room to wear them in, we're wondering how many film belles will go for them. But they're lovely. Loper feels that the bustle in many forms is

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really here to stay a while and that it will get "bigger and better." Daytime and evening dresses in tiers are very popular here. There's no doubt about how flattering to the figure they are.

Dottie Lamour has a heavenly gown made of six layers of pale peach nylon net. The off-the-shoulder bodice is a deep peach taffeta. The skirt has three tiers that dip in back, each one billowing with its six layers of paler peach net. The effect is divine and would be lovely in any color. The skirt, of course, touches the floor. Dottie has a stole of matching taffeta that she wears as a wrap.

Ava Gardner, definitely the new "toast of the town," has a smart suit for country or spectator sports wear. It's of very lightweight beige wool. The suit has a longish, straight box jacket and a full skirt of unpressed pleats. Sometimes Ava wears a long jumper blouse of dark brown crepe or jersey, brown hat, bag and gloves with it. But other times, no blouse at all, just a dark brown printed chiffon scarf tucked into the collar of the jacket and lots of heavy gold bracelets. A suit like this looks just as well and "finished" when worn casually without a hat.

Little Wanda Hendrix has a nifty ensemble for romping or for just roaming around beach or yard. Made of "tree bark linen," a new hard-finish material, it has narrow, mid-calf length slacks in chartreuse. The tangerine-colored coolie coat is hip-length and has a mandarin collar with little frog fastenings. It's the kind of suit that can be worn with gold kid sandals indoors or dark brown or green slack shoes in the wide open spaces.

You've probably seen the new swimming suits and playsuits in mother and daughter combinations. The cotton ones are darling, with their elasticized cotton Shirred to fit mother's form and those of the kids with the butterball tummies. Even the tiny ones have the off-the-shoulder look and pinched in midriff. Hollywood glamour Mommas really go for them. Shopping or swimming, you can glimpse Joan Bennett and little Melinda, Ingrid Bergman and Pia, and any minute now Betty Hutton and her little Lindsay.

But there's no doubt that the top favorite with the Hollywood gals, while the sun is out, is the peasant type cotton dress, with the full, full skirts, printed or plain. The white, low-necked blouses are getting more and more ruffled—particularly at the shoulders—the "rhumba sleeves" being the most popular. Bare-midriffed or tucked in, these blouse and skirt combinations are everywhere.

THE END



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Star in Your Home

(Continued from page 66) new gadget is a tiny electric spit, no larger than a toaster, in which to roast small chickens. But there are other costly kitchen things which I think you should avoid like the plague.

The modern house is getting smaller but, generally speaking, steadily more comfortable. The modern kitchen is ceasing to be a stepchild and is becoming a lady.

The reason for this change is easily defined: The modern hostess is more and more frequently her own cook and her kitchen reflects her taste and charm, just as much as her living room does.

Actually this new importance of the kitchen is simply a cycle gone all the way around. In our Colonial days, the big family kitchen was the warmest, most delightful of quarters. Then, when servants became generally available—and snobbery much more possible, thereby—the kitchen shrank in size, if not in importance. It got so that from about 1890 to 1915, you were no lady if you even knew where to find the sugar in your own home.

However, that stupid snobbery ended when World War I knocked the props out from under the servant market and World War II just about finished it. Besides, another tendency was coming up: That of entertaining more and more in the home.

WE entertain "at home" more and more frequently in Hollywood. This may be simply a response to our wish for intimacy in modern life. That, and possibly those horror checks handed out to us by smart restaurants.

If you've got kitchens on your mind, I'll assume one of two things: You are either building a new house or remodeling an old one. In either case, for a good kitchen your procedure is about the same.

Some of the newer homes, in the interests of space saving, are introducing a feature, the so-called "dining end" of the living room. This eliminates the dining room, the argument being that the dining room can be more readily sacrificed than any other. I'll admit a dining room in cramped quarters is a luxury. I'll also argue that, socially, it pays off in the most delightful way. But if you must save space and so chuck the dining room overboard, why not make it part of the kitchen, rather than of the living room?

Look at the Dinah Shore-George Montgomery kitchen, illustrating this article. Note that red-brick chimney, which actually holds the stove ovens. Look at that pine panelling which George made and installed. This kitchen couldn't have greater charm.

Now if you are building, suppose you were to add half a room, say 6 x 4, to one end of your kitchen. Put a regular round tavern table in it, with old tavern chairs. Give the table a checked cloth. Serve a simple dinner, let's say a one-casserole dish, salad and a simple dessert. You have wasted a minimum of space and given your dinner a great setting.

By this method, before dinner, you as the hostess, have served your cocktails—whether alcoholic or not, in the living room. I usually serve raw vegetables with my cocktails and that gets that vitamin thing over early. With the combined kitchen-dining room, you can close the door on the meal, when finished. Whereas, with the living-dining room, you have to pick up all those messy dishes, crumb the table and frequently the carpet, generally fuss and fume about, when you, and more important, your guests, should be able to relax.

All kitchens, whether rejuvenated or brand-new must have excellent day and night lighting, plenty of ventilation and a



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good stove and electric refrigerator. Notice on this latter I do not say the most expensive. I've a reason. Modern stoves and refrigerators are running to gadgets. To have a clock on your stove often raises the cost from ten to twenty-five dollars. You can buy a clock for two to five dollars. Put your money in cooking units that are really useful, rather than in gadgets like clocks or salt and pepper sets.

This same rule goes for iceboxes. Get a refrigerator with extra ice-cube space rather than one with some ridiculous "special" feature. (I saw one lately that had a special "butter space" where the butter wouldn't get too hard. As if any good housewife didn't know enough to take the butter out of the icebox a bit ahead to get it to the correct spreading softness!)

Figure out all the necessities of sink, cupboards and working space. If possible, have a garbage disposal unit built in. These things make sense.

But one thing I don't recommend, which is luxury-priced and luxury-looking, and that is stainless steel sinks and counters. Hollywood goes for these in a big way—and, personally, I think they have a lot to do with our divorce rate. For, in houses where they hire servants they lose them all the time because of the eternal polishing these sinks and shelves require. And where a girl is doing her own housework, those sinks demand all or nothing at all.

For kitchen flooring there is nothing superior to linoleum, but here again, as a work-saver, avoid white or very delicate colors. Black, dark red or any dark-toned color gives warmth and charm and won't show every footprint. While glass curtains obviously should be washable, there is no reason why you must stick to checked gingham or to cottons featuring designs made of carrots, onions and the like. The biggest dope knows vegetables go with kitchens, why emphasize it? Why not be a little original?

In remodeling an old kitchen lately, I was stumped for a wallpaper, until I suddenly remembered a flock of menus I had brought back with me from Europe a few years ago. I had the kitchen walls painted a canary yellow, had the menus scattered hither and yon over them, then painted the whole thing over with colorless shellac—to repel dust and dirt. With a black linoleum floor, in contrast to the gleaming white stove and refrigerator, we had a very dashing effect and the added

advantage of almost no decorative cost. For all its efficiency, I think you should always try to make your kitchen a fun room, too. Have a colorful table and chair corner and, if it already possesses a built-in "nook," see to it that this is made colorful and comfortable by the addition of cushions. Even if you have a formal dining room, a spot like this is superb for quick snacks.

A kitchen radio seems to be a matter of necessity and nowhere do simple potted plants add more to the overall effect than on a kitchen window shelf.

You can bring in charm in the kitchen cabinets and shelves, too. They are infinitely more delightful if painted a very gay color, rather than a drab, conventional one. If you can afford to cover your shelves either with linoleum or a good grade of oilcloth, you can get wonderful colors with matching edgings. Keeping such shelves dustless is very easy.

If this strains your purse too much, I see no reason why shelf papers have to be that eternal, dull white. Colored papers cost very little more, and think of the delight they provide. A collection of copper pots and pans are delightful, too—if you have someone else to keep them polished for you! Being a cook-book collector, to my eyes, a kitchen shelf of gaily bound cook books is a most reassuring sight!

If you are any kind of a traveler, particularly to Europe or Mexico, why not collect rare tiles? A few of them, mingled with your regular "domestic" tiles, around your stove or sink provide both dash and nostalgia. The same thing is true of genuine old tea canisters in tin, or antique cookie jars or similar touches.

The kitchen is so much a place of executive planning and practicality in one way that amusing mood-stuff like this gives as piquant an effect as the dash of garlic in the salad dressing. The modern young homemaker is a perfect example of what her kitchen should be—efficient and very charming.

Of course, you may feel this subject is a little too hot for this season of the year. Then let's adjourn from the kitchen to your outdoor living room. I will tell you what you can do with porch, patio or garden to make them all even more enjoyable than summer automatically does.

Adios, then, until next month beside your favorite rosebush.

THE END

IF AT FIRST YOU DON'T SUCCEED KEEP TRYING!

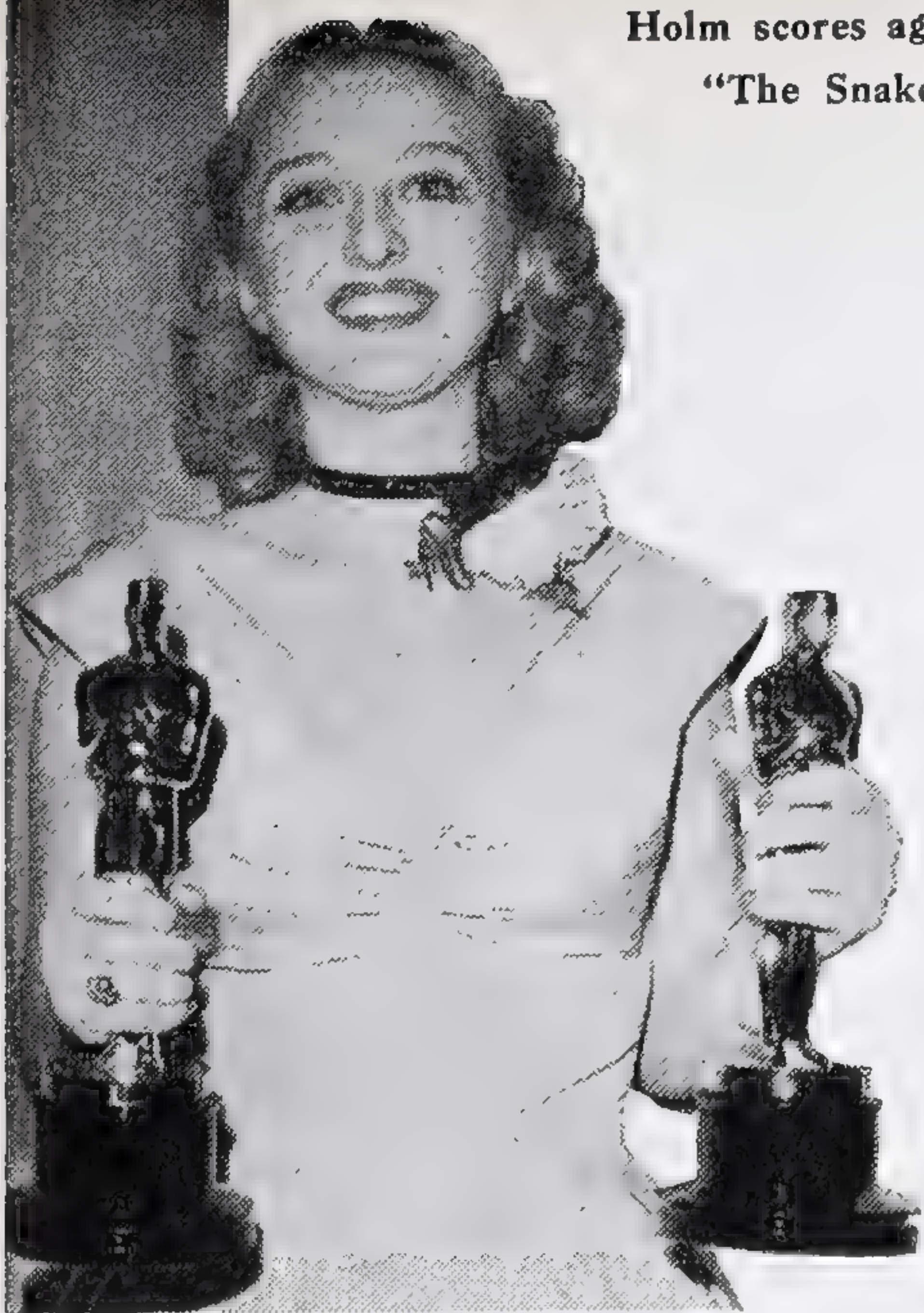
It only takes twenty-five words or less to tell us why you'd like to see your favorite movie star in color. If your letter rates among the ten best this month you will receive a personally autographed picture of the star.

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My favorite star is:

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Oscar winner Celeste
Holm scores again in
"The Snake Pit"



Cheers for Celeste

"SOMETHING will have to be done about Celeste Holm," an eminent critic recently wrote. "She will start an epidemic of breakdowns among leading ladies if she keeps monopolizing the attention as she does with her blithe charm in 'Gentlemen's Agreement.' To cap this, Celeste won an Oscar as best supporting actress of 1947 for her work in this picture.

The amusing thing about all this is that New Yorkers still remember Celeste as the youngster in "Oklahoma" who could put over a song with such naive innuendo and devilish implications. They didn't suspect that she possessed great dramatic ability.

Celeste is happily married and lives in a small house in Brentwood. Convinced that the simple life is her cup of tea, she refuses to have her existence cluttered up with a lot of servants. She's a top-flight cook, loves it and is still able to laugh when guests, sniffing the fragrant odors of her kitchen, burst enthusiastically into "Holm on the Range." With her year-old son, Daniel, slung safely over her shoulder in a kind of canvas carryall, she goes to market, piles her purchases around his chubby body and gets ready for a bang-up feed. Her husband declares, quite fervently, that she's "the best interior decorator in the world."

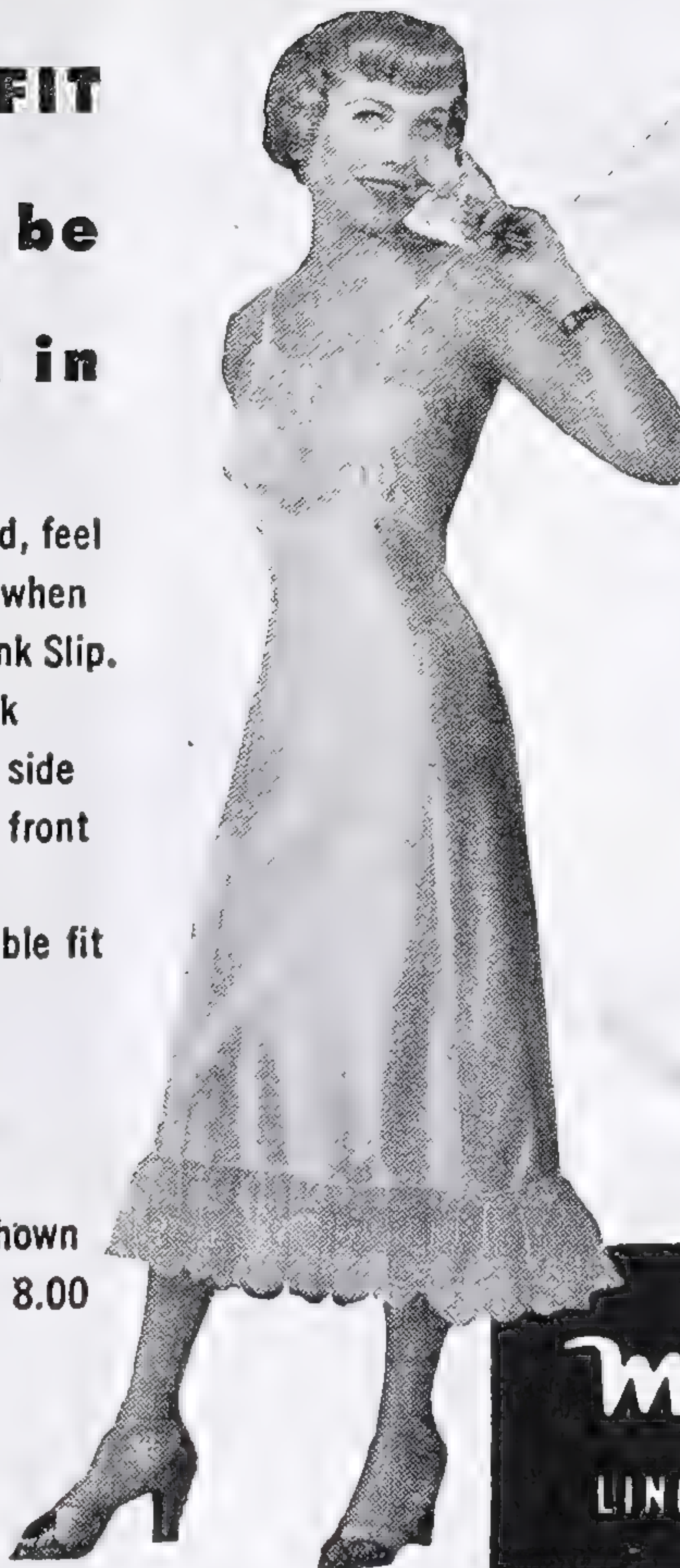
Miss Holm is convinced that her success is due largely to a series of happy accidents. She won the part of *Ado Annie* in "Oklahoma" when Hammerstein and Rogers wanted a girl who could sing "loud and funny." She couldn't even meet her husband, Schuyler Dunning, now an airline executive, in the conventional "moonlight-and-roses" manner. "I went abroad on a USO tour," she says, "and liked the looks of the pilot. Later I climbed into another plane for a short hop and there was this same flier. We couldn't seem to get away from each other."

Celeste began dancing at the age of three. After graduating from high school, she began the pursuit of a career that has gone booming right along through dancing and singing roles and now, straight drama. She'd like to keep on with dramatic parts.

Not long ago she broke an ankle while skiing in Sun Valley. "You don't think they'll put me back to dancing again?" she asks anxiously. "But they might at that, now that I'm just beginning to walk without a limp. Everything happens to Holm."

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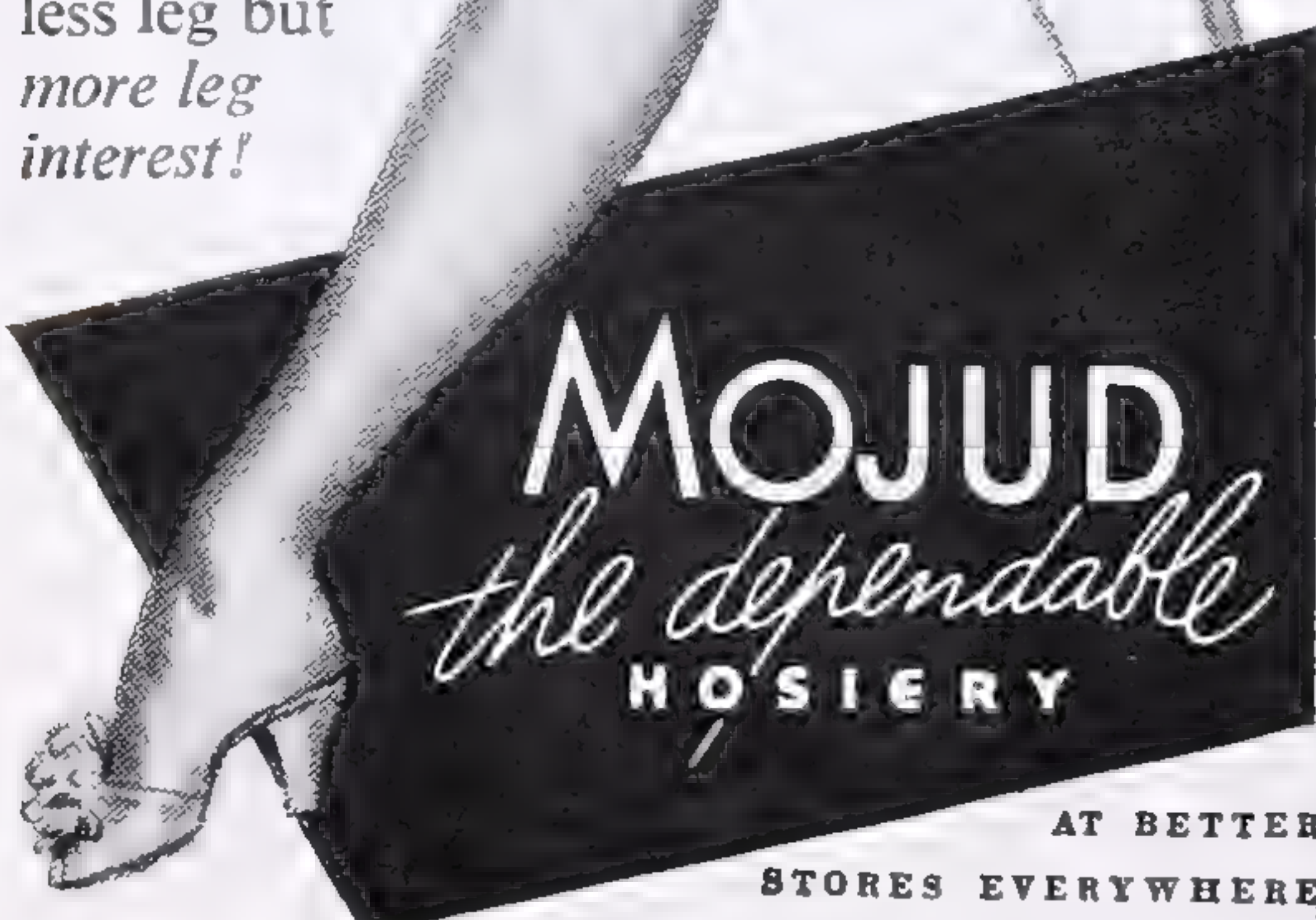


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Million-Dollar Headaches

(Continued from page 48) stressed the apparently obvious fact that Jane and Ronnie were an ideal happily married couple. Suddenly without any warning, Jane leaves Ronnie. Shortly after Jane dashed to Las Vegas, I heard Ronnie angrily telling an inquiring reporter, "I refuse to talk, this is my own private business." In Kalamazoo or Oshkosh, yes. But when you are a movie star, your headache is in the public domain. The more you fight it, the more it hurts and the more it costs.

Larry Parks in "The Jolson Story" added up to more than ten million dollars' worth of golden joy to his boss Harry Cohn and Columbia. Came the dawn and a lawsuit. Larry, as you know, claimed he was forced to sign his new contract under duress. Larry lost the suit, but the whole business left a nasty taste in the collective mouths of the public. It didn't do Mr. Cohn or Larry too much good. It seems to me that the simplest way to have nipped this all-around headache in the beginning would have been a new all-around deal between Larry and Columbia in the beginning.

When Red Skelton opens his mouth at Metro—his manager and ex-wife Edna Borzage yells, "Oh my aching head." Red is famous for saying what he thinks when he thinks it—usually a split second before he says it. When he recently told a reporter he was offering Metro \$750,000 for his freedom, Edna passed out in a heap. \$750,000 was twice as much as the contract was worth—and \$700,000 more than Red had in the bank at the time! Red will have a hard time prying himself loose from the studio. They claim they've invested too many millions in him. But Red is full of dark and mysterious threats. It will be interesting to see who gets the final headache—the unhappy actor or his adamant bosses.

A MILLION-DOLLAR headache that no one could help or foresee—Errol Flynn's protracted illness—came slap-bang in the middle of his most swashbuckling picture, "The Adventures of Don Juan." When Errol collapsed on the set with every type of complaint, including kidney trouble, congestion of the lungs and a dash of dengue fever thrown in, poor old *Don Juan*, I mean the picture, almost had a heart attack because they weren't sure if Errol would be able to finish it. To Errol's everlasting credit, he tried to resume ahead of the doctor's okay. Result: He collapsed again and was rushed to the hospital in an ambulance. I'm glad to report that Errol is well and back at work. "Don Juan" will soon be finished and "in the can."

And Dana Andrews. Anyone else can take one too many. But when a movie star looks on the wine when it's red, it's a front-page story. My head is still aching with the shock of reading that Dana, my movie idol, was arrested on the Sunset Strip for being inebriated. Dana had the headache but his studio had the hangover. So please, Dana, take it easy!

I read in Earl Wilson's syndicated column that director Richard Whorf accused Deanna Durbin of being a big pain in the usual place when she is making pictures. He also accused Kathryn Grayson, whom he directed in "It Happened in Brooklyn," of being the heaviest of heavies. He should know what he's talking about. And certainly temperament on the sound stages can be a very expensive headache. But his damaging statements are amazing because in private life both gals are very charming.

One of the biggest studio aches of all time hit Metro when Katharine Hepburn went out on a political limb for Henry

Wallace. After the public meeting in which Katie used her strongest epithets for the enemies of Wallace, the studio was almost submerged by letters. Katie's "Song of Love" was just about to be released and its box-office nose dive was attributed by the studio to the Hepburn-Wallace partnership. Now Miss Hepburn has a new song. In brief, she's a retired politician.

So is Humphrey Bogart. The same threat of a movie boycott followed Bogie's dash to Washington to protest the Thomas Un-American Activities Committee hearing. To put himself right with the paying customers Bogie made a public statement washing himself clean of the Communist odor.

Columnist Westbrook Pegler is perhaps the biggest headache persistently throbbing on the Hollywood temple. A lot of people here say they don't read him. However when Pegler attacks Frank Sinatra, or George Raft, or Danny Kaye, everyone can quote paragraphs of the mud-slinging, verbatim. Of course it does harm. You can't throw dirt without some of it sticking. But I've often wondered why Sinatra and Kaye and Raft don't take out paid advertisements in some of the papers publishing Pegler, to present *their* opinions of Mr. Pegler. That would make fascinating reading!

Sometimes the Hollywood columnists are responsible for some million-dollar headaches suffered by the stars and studios. We hear, for example, that Claudette Colbert is going to be signed for such and such a picture. We print it. Then the deal falls through. When the same role is offered, let's say to Irene Dunne, she might say, "If it wasn't good enough for Claudette, I don't want it either." But I think studios in this case are more to blame than the columnists. In order to get the name of the picture in print, they more often than not tag on a big name—right or wrong.

BUT Hollywood columnists can create real headaches, too. Like when Linda Darnell took off for Europe last year for several months without her husband, Pev Marley. "Ah ha," we all exclaimed in our typewriters. "That can only mean a divorce." When the turmoil and the conjectures subsided, all it meant was that Linda was restless and Pev very wisely encouraged her to go abroad and see what another part of the forest was like. She came back vowing it would be a long time, if ever, before she went anywhere again. And as of writing this piece, she and Pev couldn't be happier, especially since they adopted a little daughter, now almost three months old.

Lana Turner is no better and not much worse than a thousand other pretty girls who indulge in hectic romances. But because she is a million-dollar Hollywood star, her romantic shenanigans have made her the butt of every funny and not so funny radio comedian and columnist. A high price to pay in public esteem. The same for Tyrone Power and *his* in-and-out love affairs.

When June Haver eloped with Jimmy Zito, then married him in an elaborate church ceremony, then separated from him, then announced her intention to divorce him, all within a few short months, the resulting publicity was extremely harmful to June. June has always been regarded as a very religious girl and held up as a model of calm, intelligent behavior for the younger set. It's a great responsibility to be a model. When you fail others it usually leaves *you* with the headache.

The Van Johnson, Evie-Keenan Wynn triangle was perhaps the biggest headache ever suffered by any studio in Hollywood. Van was worth millions at the box office as the All-American Boy. It was an easy



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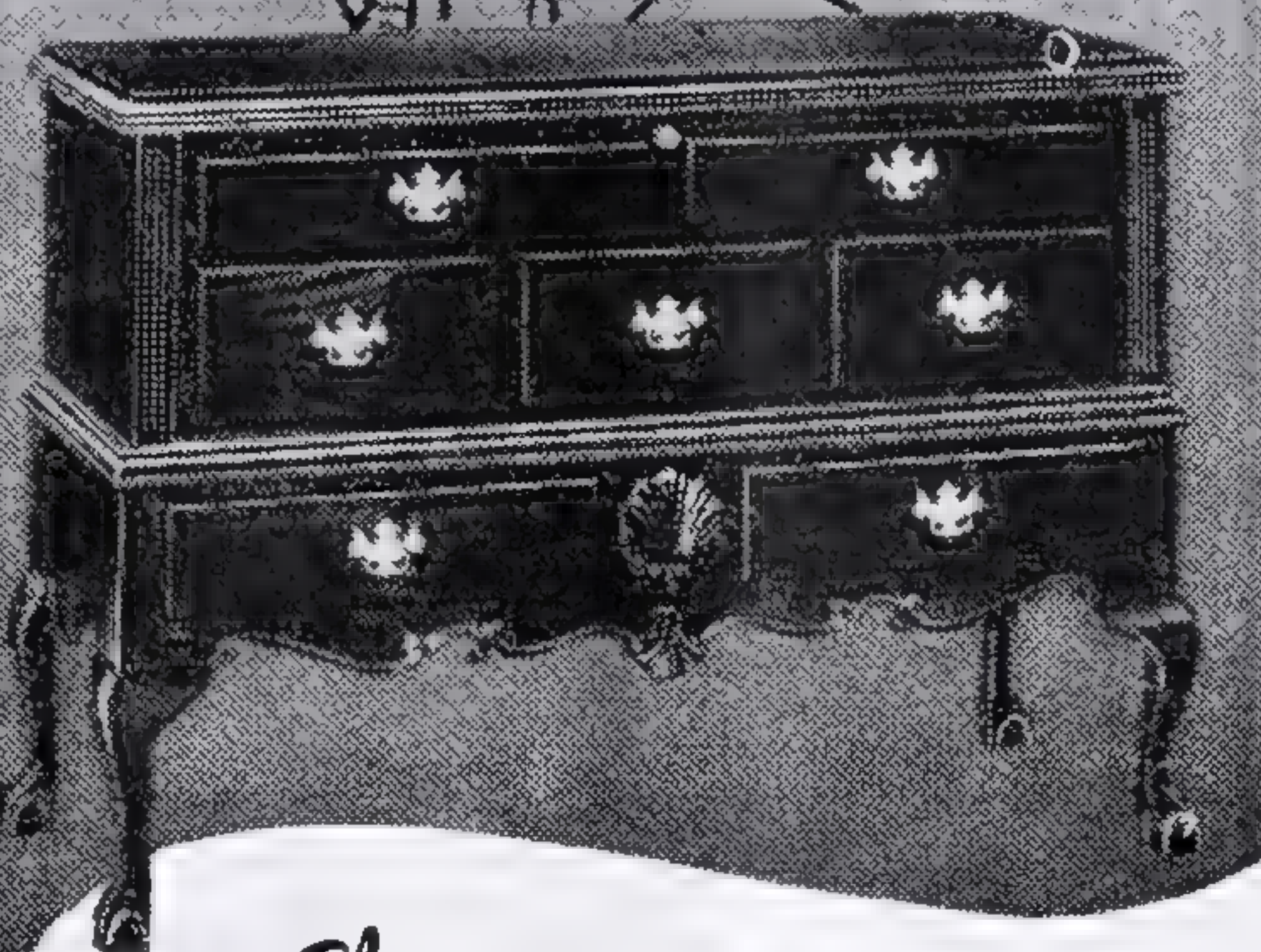
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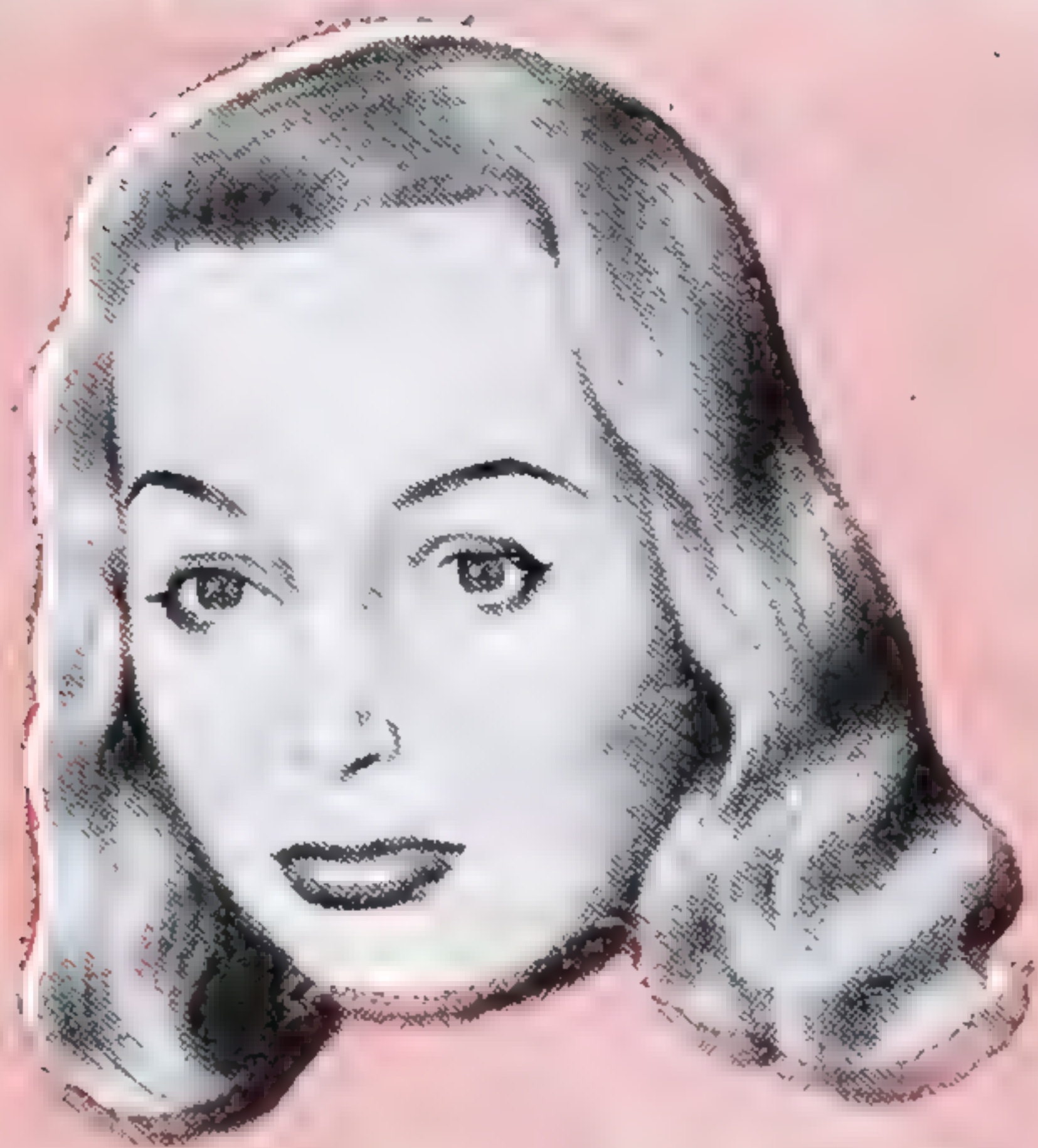
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guess which way the box-office cat would jump after his elopement with Evie. Now after a year and a half of financial agony for Metro, we're told that Van is levelling out and coming through on his merits as an actor. I hope so.

Betty Grable is allergic to giving interviews and having her picture taken for publicity. All she cares about are her home, husband and children. She'll do anything on the set, but off, Betty says her time is her own and she tries not to give a single minute to the necessary job of helping to sell her pictures. Maybe she doesn't have to because her pictures always make a fortune and she is now one of the top star actresses at the box office. But I feel sorry for the personnel at her studio because it's their job to get Betty into the still gallery and to set up interviews with the press, etc. I've listened to them beg with Betty, but she's a girl with a whim of iron—in spite of those soft pin-up curves.

Young Butch Jenkins was a headache to Metro—except at the box office—from the time Clarence Brown found him romping on the Santa Monica sands and gave him a big role in "The Human Comedy," to when they called it quits with his contract. Butch was not only a bad study, but full of a million boyish pranks. To get him to learn his lines the director had to turn himself into a psychologist-school master, with a dash of prison warden thrown in!

Butch had a painful habit of wandering on to other people's sets right in the middle of a take! One time he strolled into a swimming pool scene starring Esther Williams. It was a very hot day, and with the camera still turning, Butch jumped into the pool for a nice refreshing swim—for Butch, not the studio! It was shortly after this that Master Jenkins and the studio parted company, to the relief of both parties.

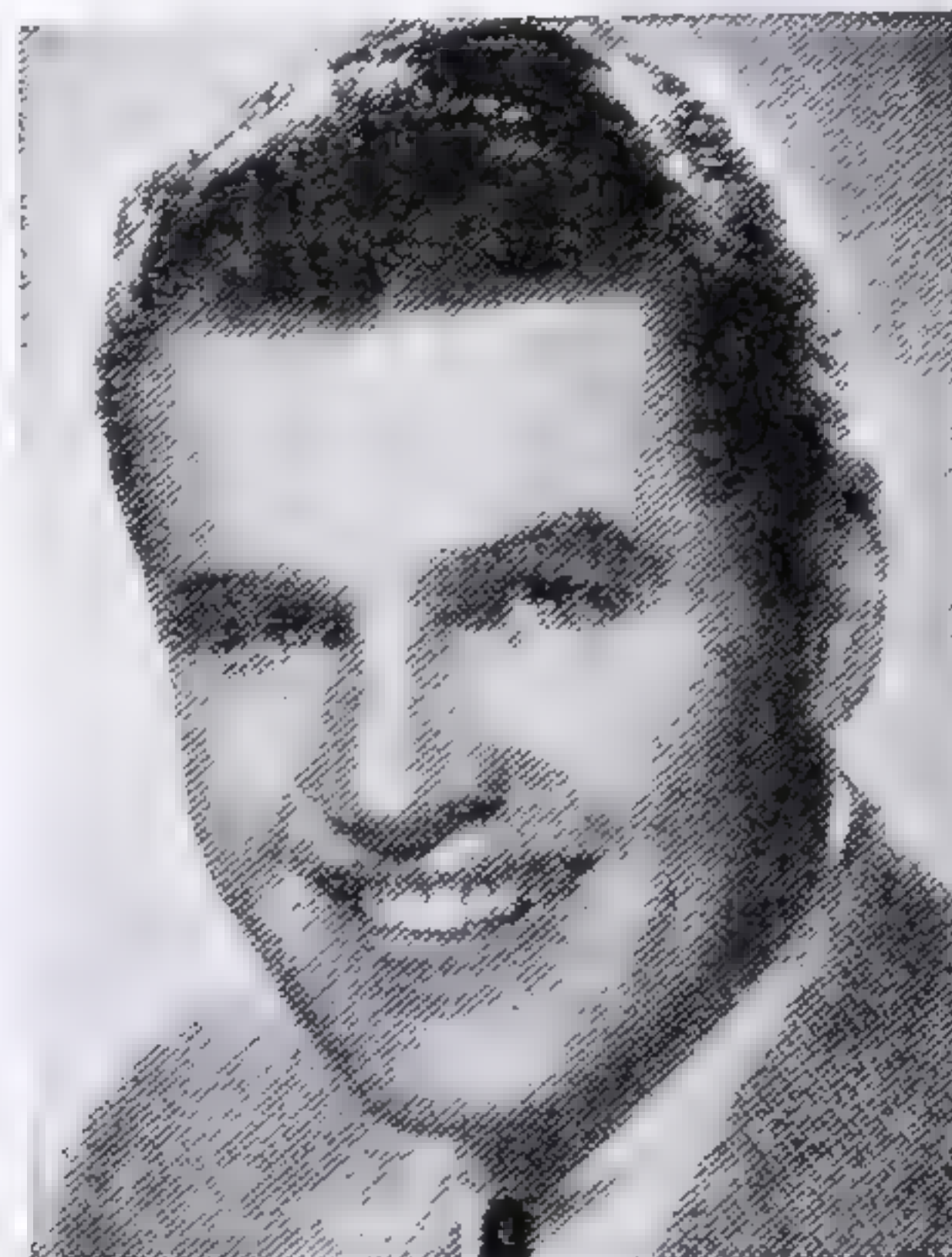
Little Peggy Cummins proved a million-dollar headache for Twentieth Century-Fox. It wasn't her fault that her physical make-up didn't add up to the voluptuousness of Amber. The studio should have discovered that before they pushed her into the glaring spotlight—as the star of "Forever Amber." Instead, after sinking a million dollars on the picture and Peggy, they had to yank her out, causing the poor kid intense humiliation. I don't think Peggy will ever really get over it.

Aren't you glad sometimes that you are just a normal citizen and not a movie star?!!

THE END

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His Double Life

(Continued from page 46) to accuse him to the contrary.

All of which, somehow, makes it even more wonderful that Ronnie suddenly today is the hottest thing in Hollywood. His sensationally magnificent performance in "A Double Life" is responsible, of course, for his taking home an Academy Award as the best actor of the year.

Weird and triumphant this is, too. When Universal-International first offered him the script, Ronnie turned it down. His genuine modesty made him believe he wasn't up to the demands of it. "An original, created by three such superb writers, terrified me," he explains. "Just think—Ruth Gordon, Garson Kanin and William Shakespeare."

When they saw the rushes, Miss Gordon and Mr. Kanin—who are Mrs. and Mr.—threw their hats in the air. And Shakespeare turned in his grave and gave Ronnie a deep bow. Shakespeare always recognized a fine actor and a fine gentleman when he saw one.

How do you stay romantic for more than a quarter of a century? It was in 1922 that Ronnie brought his first great lover to the screen, by the way of "The White Sister." Today, twenty-six years later, his *Anthony Johns* in "A Double Life" is so terrific that he conducts two romances simultaneously—one with his ex-wife and the other with a shoddy little waitress. The Academy acclaim proves how persuasively he carried that off.

The flawless Colman profile, on screen, is no flattery. It is equally flawless in the close confines of a room. And his eyes still flash their black magic.

I asked Benita Hume, who has been Mrs. Colman for ten years now, "What's his worst fault?" "I'm so prejudiced," Benita said. "I think he's a dream-boat. He has no faults that aren't well matched by mine, which cancels them out."

WE were sitting in the Colman library, drinking Scotch and soda. That very fact indicated that it was after five in the afternoon. Before five Ronnie would never think of offering you even a lemon splash. It definitely isn't done, you know, drinking before five. Yes, yes, there are people who drink at lunch, he guesses. Or even in the morning. But still. Really.

So there is one of his rules. He doesn't impose it on any one else. But the things that his own code tells him are not done, he will not do. You can huff and puff all you like and he still will not do them.

Then there is the matter of Ronnie's citizenship. He came over from England to this country in 1920. He has not been back for the past thirteen years. He loves America and California devotedly. His voice warms when he says, "America has brought me my fortune, my good luck." But he is still an English citizen. Ronnie, himself, can't exactly explain why he is. "I've given it a great deal of thought," he tells you. "I don't know why I haven't become a naturalized American."

He won't bluntly come out and say that he is simply too sentimental to cut off his final ties with his mother country. But for the country of his adoption he feels a very great responsibility. During the war, he would not turn down any request made of him. He appeared at Bond rallies—a real trial because of his shyness—and went on hospital tours, which he enjoyed because he got so close to American youth. He was continually astonished to discover how much the boys loved and remembered "Lost Horizon" even though it was released eleven years ago. You can gather how sentiment rules his emotional loyalty and his sense

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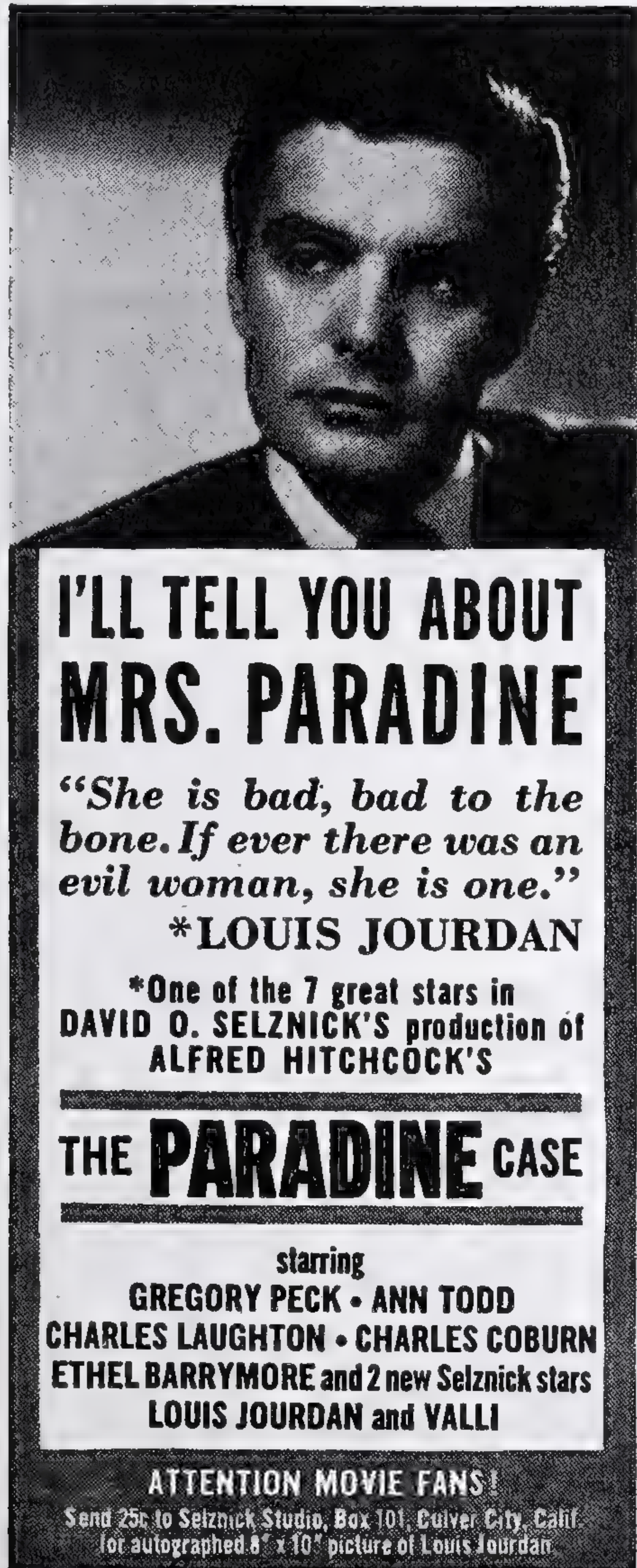
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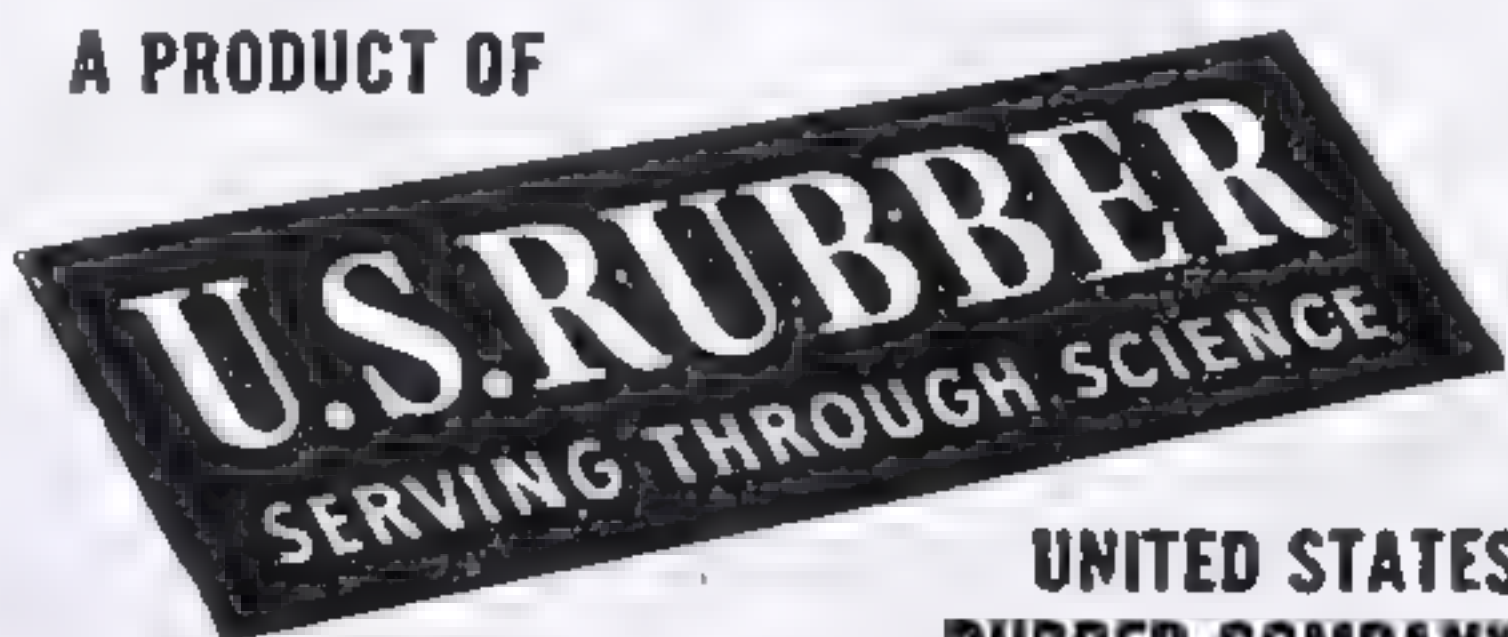
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But Ronnie's a bit of a realist, too. Up until now, "A Tale of Two Cities" was his favorite of his own pictures. He thought the role of Sidney Carton in this both adult and romantic. But now it is "A Double Life."

"Yes, yes," he says, "it is my favorite part since it has come off so well. That makes a difference, you know. It was most exhausting because it was so difficult and such good material. And the Shakespeare scenes. . . ." He lifts those articulate eyebrows. "Those are why I originally turned it down. I never was a very good stage actor. And the thing was that Anthony Johns wasn't a ham. He was a fine actor. So I had to play them really well."

"They brought Walter Hampden out to coach me for 'Othello.' For ten days we practically lived together. Then we rehearsed for weeks."

Since Anthony John turned out to be a murderer simply because he was an actor who took his work too seriously, I asked Ronnie if he, as a star, had a tendency to bring moods home.

"Not that I am aware of," he said. Benita chuckled and said, "He was very ugly at home. I finally said, I was going to the studio to see his rushes. I did and was knocked sideways by them. I said, 'Darling, you can be as ugly as you like.'"

As to why he has so long remained a symbol of romance on the screen: "Good heavens," he said, but his eyes twinkled. You knew he didn't really mind the question at all. "I think the definition of romance as used in Hollywood is much too limited. On screen it is regarded simply as a love story. Romance is more than that. A wonderful story of the sea is a great romance. 'Treasure Island' is a great romance though there's not a woman in it." He stopped and smiled. "Since I've been married," he said, "I don't often get asked such embarrassing questions."

It was then that Juliet popped in upon us. She had a book of photographs, entirely of herself. They so completely absorbed her that she could barely look up. When she did, however, I caught a glimpse of her father's eyes and of her mother's mouth. She scampered out after a moment. "Really," her father said, "she was not at her best." He waited a moment. "She was not at her worst, either."

"I wanted to name her Miranda," Benita said. "I thought it was a cute name but Ronnie said, 'Suppose she grew up

Even Clark Gable stands to attention when Anne Baxter shows her streamlined figure on the set of "Homecoming." If you want to learn how Anne changed from plump to perfect, read her own story in the July Photoplay, on sale at newsstands June 9



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ugly. She couldn't be called Miranda. So, then he suggested Juliet, after Shakespeare's *Juliet*."

"What if she grew up to be an ugly Juliet?" I asked. "Good heavens," said Juliet's father. "What a dreadful thought."

They are going to wait until she's sixteen before they make any attempt to persuade her in any direction. They won't mind if she wants to become an actress. "Only a successful one," said Ronnie. "This is a dreadful profession if you fail."

"It's rather uncomfortable if you do succeed," said Benita. "Ronnie leaves for the studio at eight o'clock when he's working, never eats lunch, won't go out at all while he's shooting. As for the girls in movies today, they tell me they get up at five in the morning. I used to get to the studio exactly twenty minutes before I was due. And do look at my career."

The way her husband regarded her at that moment was admiring and indulgent. You knew he couldn't possibly have poked fun at himself in that manner, but that he loved her ability to spoof herself.

So that made apparent another of Ronnie's rules for living the Colman good "Double Life"—a life in which seemingly different values complement each other. When after one unhappy marriage, Ronnie married again, he found himself the perfect companion, a girl of his own nationality, but outward-going in a manner which his shyness makes impossible. Benita is quick with bright chatter. Ronnie thinks his answers out with caution. Benita bubbles like rose champagne. Ronnie has a quiet, sustained romantic charm.

His associates will tell you both of his generosity and his carefulness in handling money. He lives luxuriously, but does not give gigantic parties. His investments, like his values, are on a long-range, permanent basis. But he will gamble where his work is concerned—if the risk is in the direction of what he calls "good stuff."

Shakespeare, combined with the Kanins, was the "good stuff" on which he gambled in "A Double Life." Years ago he gambled on "Beau Geste." He thought it was fresh, new type material, although Paramount wanted to shelve it. "Beau Geste" marked a new outpost for the movies at that time.

Ronnie hopes that all his future pictures can be adult but emotional, truthful but romantic stories that can appeal to the greater audience that doesn't always go to pictures. "Going My Way" reached some of that audience. So did "The Lost Weekend." And so he hopes will "A Double Life."

But, either way, Ronald Colman will remain that rarity—a happy man!

THE END

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The Ould Look! Barry

Fitzgerald of

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Irish bachelor

BARRY FITZGERALD of the twinkling blue eyes, the heavy Irish brogue, the gentle face wizened with wit and wisdom and the ever-puffing pipe, has a ready answer as to how and why he has escaped matrimony. "The ladies? Sure and they're all so nice . . . how can you pick one?"

But considering the delayed tactics of one who didn't enter the acting profession until he was forty-two, joined motion pictures at forty-eight, and took his first piano lesson at fifty-five, bachelor Barry may even yet crowd his Irish luck.

Far from the irascible old priest of "Going My Way," Fitzgerald, in his quiet way is as modern as tomorrow. He's partial to the color red, drives a Chrysler convertible, has a motorcycle "for joy rides," and denounces the "new look" in women's clothes for being so old-fashioned. It doesn't make scientific sense to Barry with the world moving forward for femme fashions to move backward. "The long lengths must be uncomfortable for them . . . and I'm not one not to enjoy the look of a pretty leg," he grins, puffing away on his pipe.

Barry was happier when he could mingle with people without attracting crowds and autograph hounds. "I like to walk at night alone, but I can't get around very much now," he says. This was evident during his visit to New York on location for Universal-International's "The Naked City."

Barry admits he often wonders where life would have led if he'd remained in his role as a Junior Executive Officer in the Dublin Board of Trade instead of turning actor at forty-two. He had dropped by the Abbey Theatre one day to visit a friend, who encouraged him to go on stage as one of the crowd in a mob scene. Barry thought it was "very amusing" but didn't take up acting seriously until his friend, Sean O'Casey, wrote him into his play, "The Silver Tassie." He made three American tours with the Abbey Players, and during one of them met director John Ford who sent for him to come to Hollywood for "The Plow and the Stars." Later came Broadway, more pictures, and his present contract at Paramount where he's just finished making "The Sainted Sisters."

He considers his own luckiest Hollywood break the fact that his brother, Arthur Shields, who is also an actor, bought a house only two blocks away from his. "Ah, it's the will of God . . . us finding places so close together during these difficult times," says bachelor Barry grinning. "My brother's wife is a verra fine cook."



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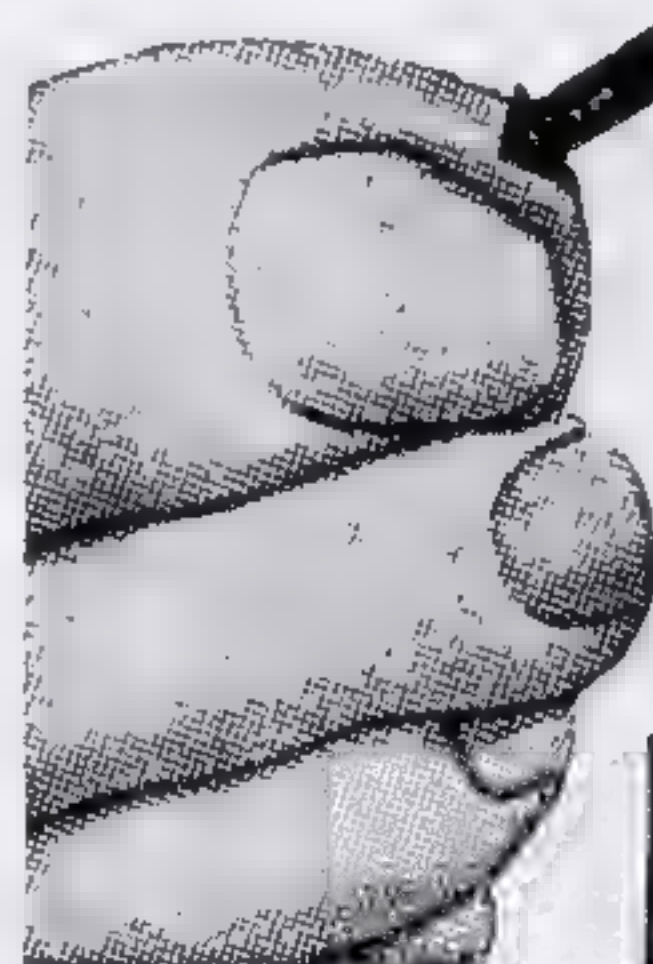
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Truth or Consequences

(Continued from page 61) I could play them, probably because I don't believe in them. I would like to do serious parts like "Kitty Foyle," down-to-earth roles with problems every girl recognizes as her own. As for drama—it's tougher to be a comedienne—to make people laugh.

9. Q: Would you let your career break up your home, if you had to choose?

A: I've never been put to the test so far. Who knows? Teddy has never demanded that I quit and wouldn't, I'm sure, but when you've worked as hard as I have, to quit would be like winning a battle, then saying, "Now, I'll give it all back to you."

10. Q: Do you consider yourself a good business woman?

A: One of the best. When you start battling for wages at the tender age of ten, you have to be. Now I'm in the camera business with my husband but there are no problems in that operation. It's so simple to operate a "Briskin-Eight," you just press the button and . . .

11. Q: Such subtlety. Tell me, my calmly commercial camera woman, do you and your husband ever turn out any double negatives . . . at home?

A: You mean, do we disagree? Well, I hate cigar smoke and listening to ball games on the radio. I love to see games, but if you can't be there, it's no fun hearing somebody else drone on and on about them.

12. Q: Here comes a foul—why does Joe Di Maggio make so much money?

A: Betty didn't know the answer (Because a good batter makes a lot of dough!) so she had to take the consequences—she had to write the story of her life—using the hunt-and-peck system and wearing gloves!

13. Q: Do you have a temper?

A: Yes. When I'm really mad I hit the ceiling and make no sense at all. But when I calm down I do have the sense to apologize if I've made a mistake.

14. Q: What will make you mad?

A: Liars annoy me. I don't mean people who tell little white fibs to make people feel better or save their feelings. I mean phonys who give you routines.

15. Q: What do you personally consider your greatest fault?

A: My impatience. I can't wait for things to happen. I have to make them happen, or at least run meet them halfway.

16. Q: Can you take criticism?

A: Yes, I'm very quick to take criticism. Else, how can you improve? It's human nature not to always like it, but you should certainly take it, particularly when it's given in the right spirit.

17. Q: What trade do all presidents have in common?

A: Betty had to take the consequences because she didn't know the answer (they're all cabinet makers). Betty can't stand the smell of a cigar so she had to sit at her husband's feet while he puffed a king-sized cigar.

18. Q: What public figure do you admire most?

A: The one I most admire is dead—Franklin Delano Roosevelt. He was a great human being and a good showman. I believed in him implicitly and would always have followed him with absolute faith.

19. Q: Are you temperamental?

A: I used to be a little temperamental, but being married to Teddy changed that. Now I'm only temperamental about my business. And you might call that a "contemplated" temperament, when I'm fighting for something I honestly believe will benefit my career, or against something I believe might be detrimental to it.

20. Q: What one quality do you value most in others?

A: Complete loyalty—and it's very rare.



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Personally, I've found it in my husband; my best friend, Lindsay Durand; and in my maid, Mary, who's been with me seven years and who's so loyal nobody could ever convince her I'm wrong about anything.

21. Q: Are you a good gambler?

A: I've never won anything in my life without working for it, except a turkey I won at a raffle at a movie one night when I was a kid—and that wasn't luck either. We lived in such cramped quarters there was no place to keep it.

22. Q: With all your energy you never collect calories, do you?

A: On the contrary, I put on weight very rapidly. I have to diet all the time. Except when I'm having a baby; then I can eat everything and it's wonderful! Otherwise I eat steaks, salad and proteins and just starve for potatoes. I can't lose a pound through exercise. Actually, I gain weight when I'm working because I enjoy it.

23. Q: Are you a good mother? Do you spoil Lindsay Diane?

A: I think I'm good. I can't stand spoiled children, and we don't spoil ours. I know she won't be happy if she's spoiled. Children love to feel safe and the only way to insure that feeling of safety is for them to remain unspoiled, to be disciplined, but through love. If you do punish them, they must know you're doing it because you love them. Lindsay minds us without it.

24. Q: What particular trait or quality do you admire in men?

A: Education and intelligence. Men you can look up to.

25. Q: Whom do you consider the most intelligent man you've ever met?

A: A man I met at a square dance in Arizona some time ago. He's brilliant, a great family man and a humanitarian. He didn't know I was in pictures, had never seen me on the screen, and I didn't know who he was. If I had, I probably wouldn't have opened my mouth without a Thesaurus handy. I told him my whole life story, with no hesitancy whatsoever. It wasn't until I'd finished talking that I found out he was head of Encyclopedia Britannica.

26. Q: What actor do you least like to be cast opposite?

A: Betty took the consequences—she had to prove that she can take better pictures than Ted. As she told Lindsay Diane to "look at the birdie," she didn't know that Ted was holding a bird behind her (significantly, a stork!).

27. Q: Are you extravagant?

A: I'm not extravagant about myself. I like to give others beautiful things, and I want Lindsay Diane to always have the best of everything . . . because I didn't have it.

28. Q: Do you think tough times breed better actresses than, for instance, one who has a career ready-made for her, or one to whom success comes easily?

A: Definitely. I don't think you can be a good actress unless you've had it hard. You can be a "manufactured" actress, master of all the mechanics, but not really real. Dramatic schools, for instance, can turn out a reasonable facsimile, but Life gives you

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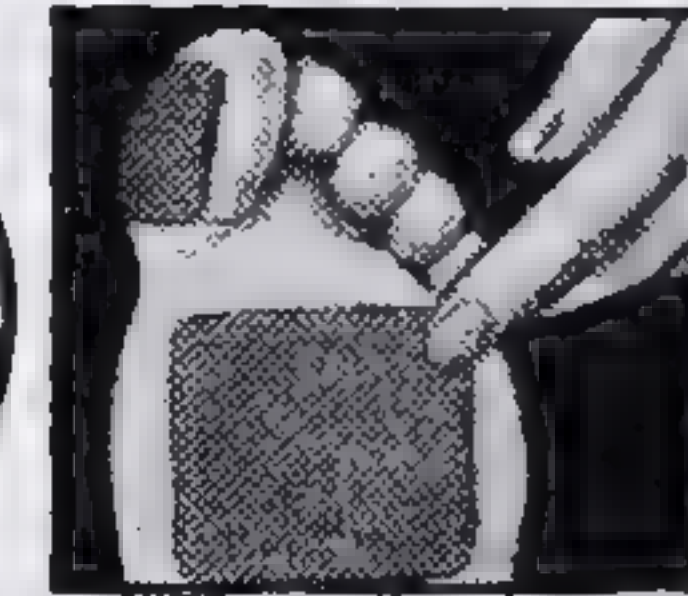
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29. Q: From your own experience, would you advise other girls to marry on short acquaintance?

A: I couldn't advise either way. Everyone's case is different. All have their individual problems. You can know somebody for years and not know whether they'd take as a steady diet.

30. Q: Would you advise a non-professional husband (a non-actor) for motion picture stars?

A: Oh yes, I think that's the only kind of marriage that would work. I don't see how you can be happily married to someone in your own profession. If both were in pictures and stayed even, there might be a better chance, but they don't... One becomes bigger.

31. Q: Do you consider stardom a potential matrimonial threat, no matter what the other's profession?

A: It can be. But particularly so if the girl takes the spotlight too much and doesn't arrange for her husband to share it. He must be included in one's success and made to feel his importance. It's less of a problem when the girl is a non-pro and the man a motion picture star, since men are supposed to dominate anyway. But when the girl's in the spotlight... and when she is naturally dominating, as I was, then it can really be rough. But we fooled everybody and ours is, I believe, the happiest marriage in Hollywood.

32. Q: Give me one of your home remedies for marriage problems.

A: We both changed. But most of our problem was my fault. I was too selfish about my career. If Ted entered into it in any way I resented it... and told him so. It took me six months to find out that I was wrong... that you can't segregate a part of your life, your career, from your husband's. You both must share both. Teddy has made me understand what being a "family" means. I might flop tomorrow, but a solid married life will last.

33. Q: Betty, are you telling the truth?

A: Hey, where have you been the last three pages? Walking around in a dream, man? You can bet it's the truth, or why would I be giving with all this? Wake up, Mr. E.

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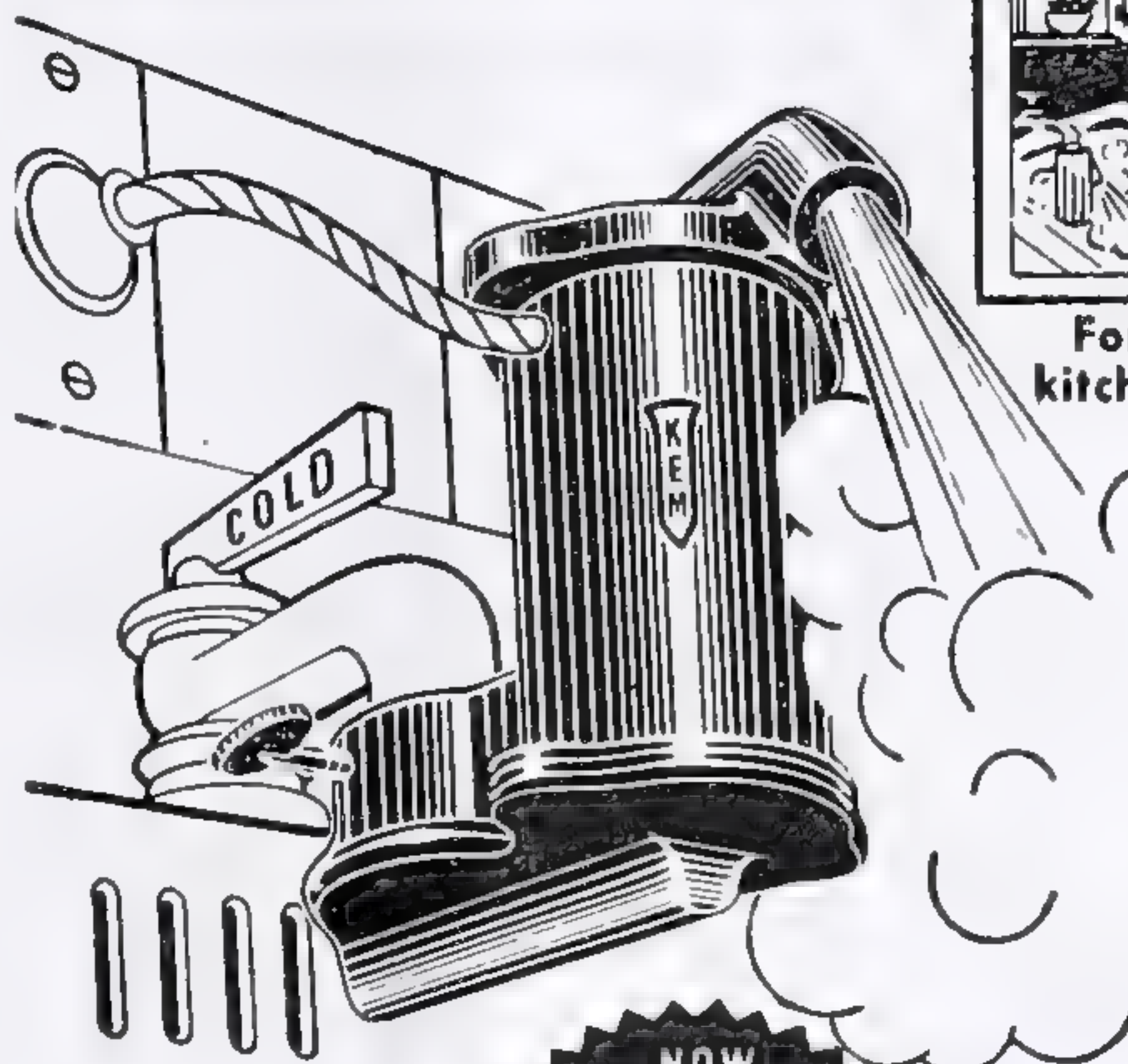
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Country Slicker

(Continued from page 53) Jimmy Stewart in "A Miracle Can Happen." Then "The Fugitive," and now "Fort Apache," again for John Ford. Six pictures, and all different, and three of them for Ford, a director Hank admires with an ardor.

Hank talks, almost garrulously for Fonda, and we learn how excited he is about "Mister Roberts," the play he is now starring in on Broadway. It was then in the script stage and Hank wasn't sure he'd be able to play in it.

In the vocabulary of his small daughter, who currently fancies a life on the range, there is no expression more loaded with scorn and contempt than "city slicker."

"Dad," she confided to Hank one day, "sometimes I think there's only one guy around here who isn't a city slicker."

"Yeah?" said Hank. "Who?"

"You," said Jane.

The child came close to a truth. It would be unduly cynical and inaccurate to say that Hank Fonda is the *only* good guy around. But it is a fact that he is about the last one who could be called a "city slicker," either in the accepted meaning of the term or by Jane's definition.

HANK is a country boy. That earthy quality that made him a superb Tom Joad in "The Grapes of Wrath" is authentic. He still has it. Hank, of course, disclaims any actual ties to the bucolic life, but we have *that* all figured out. It is Omaha's fault that he wasn't a genuine farm boy. Omaha insisted on growing. Hank's parents moved there from Nebraska when he was a year old. They lived on the edge of town and had a garden, a cow and chickens. Fonda Sr., with an office in town, still was a back-yard farmer. But when Hank was about ten, Omaha had grown all around their place. You don't have a cow and chickens in the middle of a city.

"I didn't know I'd even like the country," says Hank, "until I got out here."

The Fondas used to live in a Brentwood corner house.

"It was all right," Hank concedes, "but you couldn't swing around without hitting something. We found this site and fell in love with it. Couldn't buy it right away—it was tied up in an estate—but we kept visiting it. The kids grew up calling it 'our property.' Finally it was free and we bought it and started planting. I put in that citrus grove, first thing. Used to haul water for it, fifty-gallon drums in the station wagon, before we had pipes on the place. We had kept a scrapbook of house plans and, funny thing, they all turned out to be New England farmhouses. So we drew up our own ideas for such a house and found an architect. Here it is."

In June, 1942, they moved in, but two months later Hank had enlisted in the Navy and was gone. Pacific. He started at the bottom (apprentice seaman) and came out, late in 1945, a full lieutenant.

His thumb is obviously green. His corn, radishes, turnips, rhubarb, beans, carrots are all on the colossal side. Mrs. Fonda puts them up as they ripen and the Fonda pantry is packed with canned vitamins.

They have chickens, cats, a pair of Dalmatians, and the recently acquired burros. ("Both jennies," smiles Hank, "but the kids have named them Pedro and Pancho!") They used to have a horse for Pan, Hank's stepdaughter, until Pan went off to school. Now Peter is begging for a cow.

"The other kids can have horses when they're old enough to take care of them. I don't want an 'estate' with stable hands and such," says Hank. "But a cow? No. A cow must be milked twice a day, and how can I guarantee I won't be working late, or on location? I wouldn't ask Frances to

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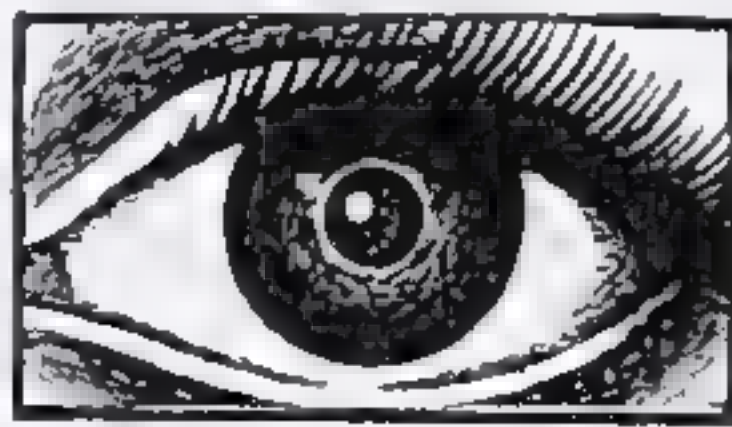
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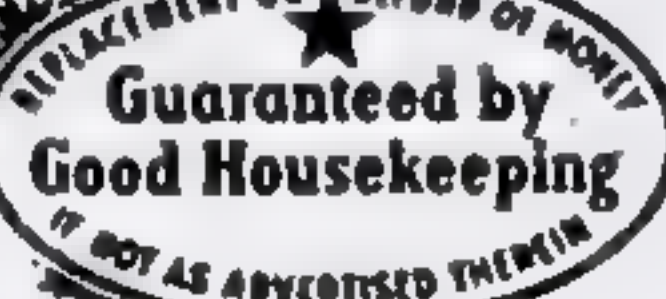
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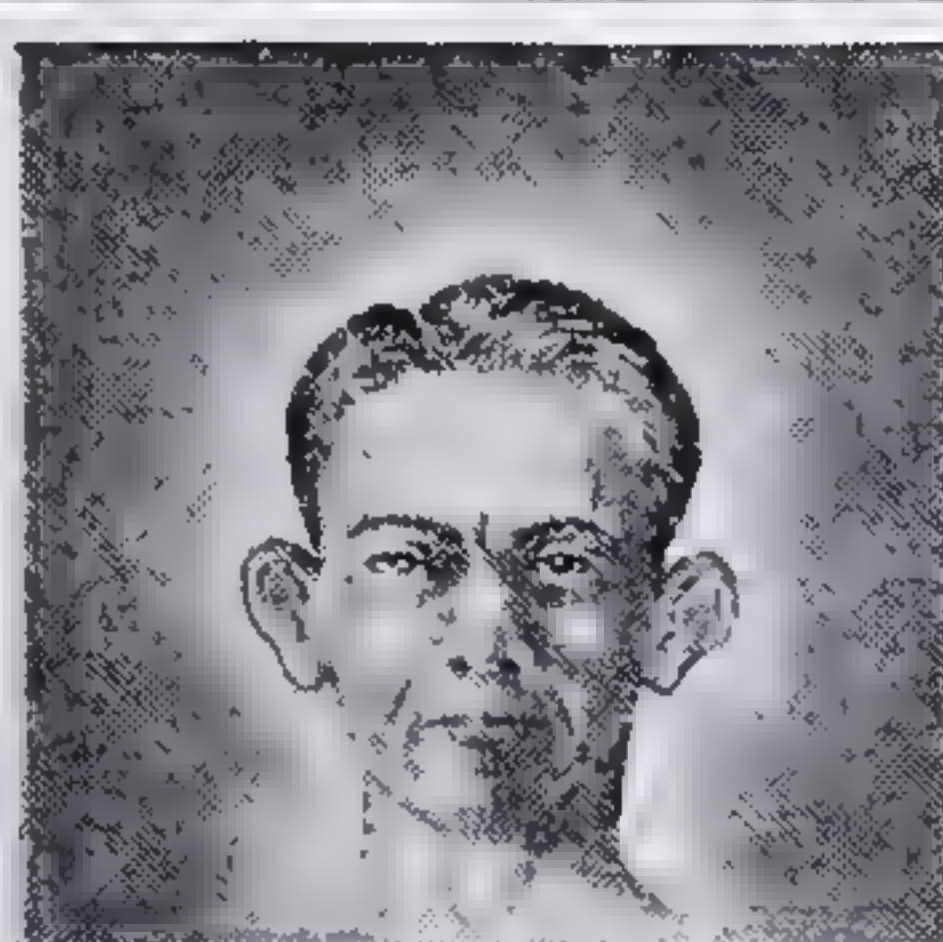
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milk it. She does too much already. Besides running the house and all, she's my only business manager. She keeps my records, holds out for income taxes, pays the bills. She's wonderful. Lately I put my foot down. She was working so hard, I insisted we get a secretary for the detail work."

The man takes on improbable agricultural projects and sees them through. Like his apple tree. Apples in Southern California are as rare as oranges in Maine. But Hank wanted an apple tree. He read up, consulted experts, and he found a promising variety. And there it is—loaded with red, firm, tart-sweet fruit. The only catch is, he can't eat them. "Allergic to apples," he explains laconically.

Hank's favorite evenings are spent at home. He reads Dickens, Steinbeck, the latest novel or biography; plays records, Debussy to jazz—he is hep and a hot trumpet sends him; he labors over a model plane, or plays with the youngsters, or gets into discussions with Frances, taking the world apart and patching it up again.

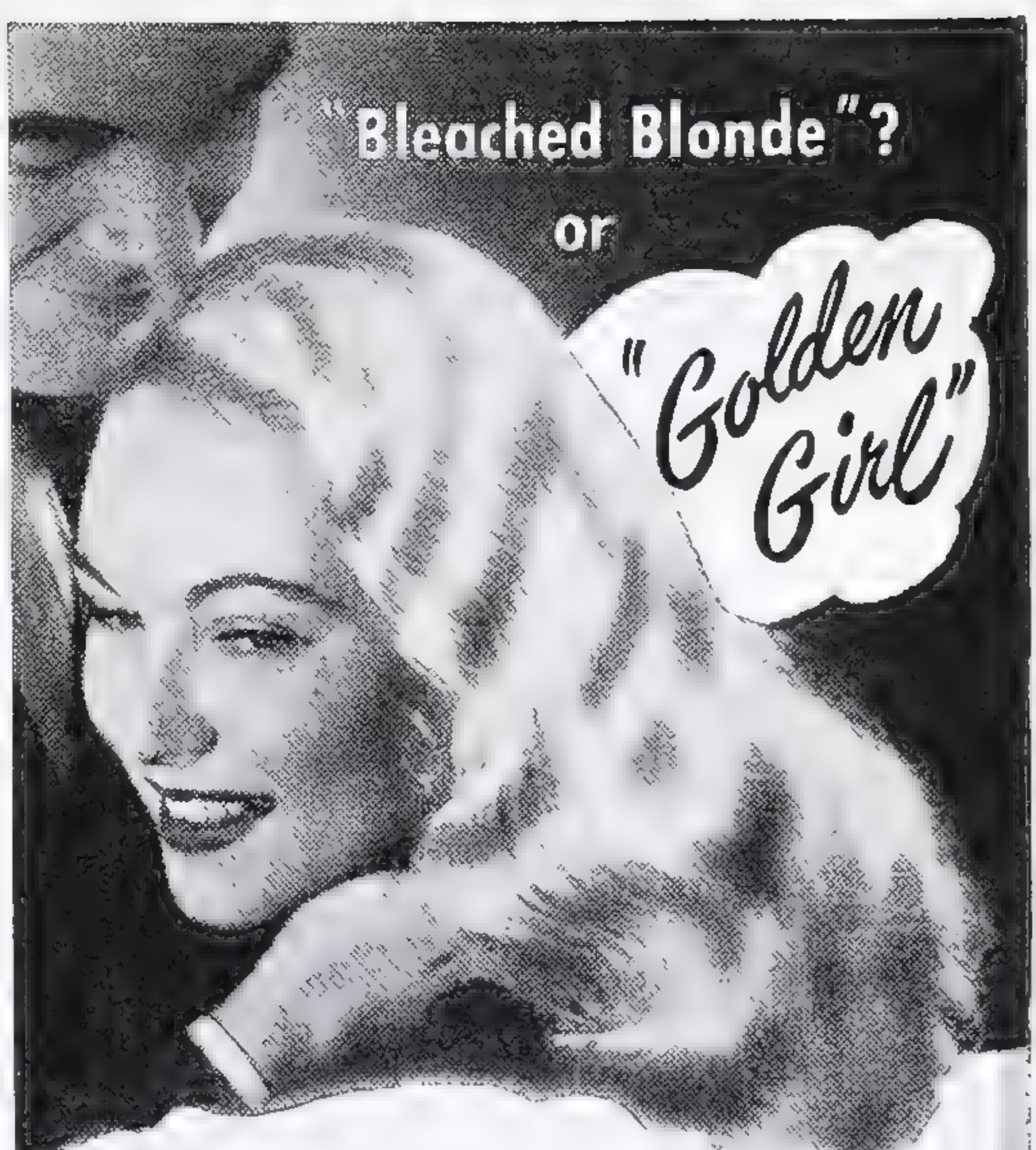
But Hank is no recluse, and he's no more bullish about "dressing" than the average husband. Maybe less so, because of early stage experience in making quick wardrobe changes. The Fondas go to parties, and they are no strangers to full-dress premieres. They give parties, too—good parties. These are usually held in the playhouse, so that an adult gathering would not disturb the children's sleep.

Hank presides at the barbecue. Somebody, maybe Jimmy Stewart, takes on the piano. Song, talk and laughs flow freely. Hank is a good cook and does a toothsome steak. He learned cooking in his hungry Broadway days, when a nickel's worth of rice could be swollen by boiling into a week's nourishment. He still likes rice. Occasionally, on the cook's night out, he turns out a spicy Mexican rice or his own style of scrambled eggs.

Another Fonda party, all male, features "pitch." That's a wild card game, a favorite of John Ford's. On location the actors and the crew used to gather evenings in Ford's wagon and make with the cards. "And with the dialogue," adds Hank. "Name-calling is an essential part of pitch."

There's a side of Fonda which explains, perhaps, why the actor sometimes seems withdrawn, absent-minded, aloof. A long-time friend of his says:

"Hank would hate to be called it, but the guy is an artist. I don't mean his sculpting, which is pretty good. I mean



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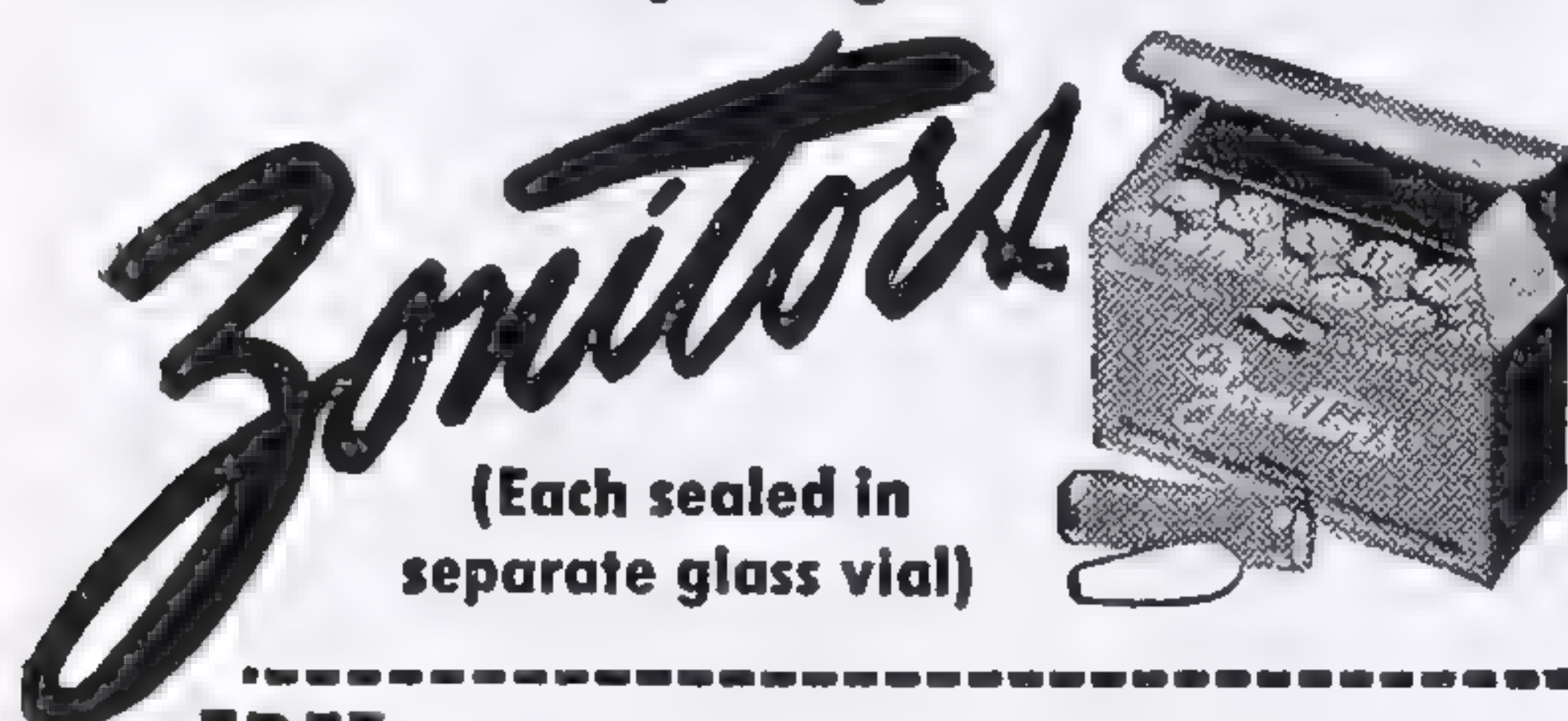
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he's just a born artist and nuts about acting. If acting meant starving, he would still be an actor. About acting, and everything else, he has an unyielding integrity and a sure instinct for what is right. He'll argue, even fight, for what he believes. You can't lie to him—and you wouldn't want to, not with those honest blue eyes of his looking straight through you.

"Absorbed in his work? I'll give you an instance. We were all a bunch of stage-struck youngsters. We had built our own little theater at West Falmouth, Massachusetts, on a shoestring. Our first production was ambitious. Seventeen scenes!

"An important prop was a flying fish. A live one. We kept it in a huge milk can in the wings. Hank had to walk on stage with the fish in his hand. On opening night he got his cue. But the fish refused to be captured. Hank emptied the can, grabbed the fish and walked on. He was so busy selling that scene he didn't even realize that he had flooded the stage."

HANK has a prankish, zany side, too. His gift for mimicry and pantomime is reserved for his intimates only. But on one occasion his flair for the absurd came into the open. That was the time when, having a day off from a starring role, Hank quietly donned an extra's costume and joined the mob scene in his own picture. Then, during a lull in shooting, he decided things needed livening up. Just to see what would happen, he suddenly pretended to go insane—with gestures. It happened, all right. Near pandemonium.

With Jimmy Stewart Hank's penchant for the ridiculous is at its best. Their 16 mm. movie, with Hank directing and Jimmy playing all the parts in pure burlesque style, should be a classic if they ever finish it. But that movie, like the making of model planes, has had no ending.

Hank is intensely serious about his planes. So is Jimmy. They work, sometimes alone, sometimes together, by the hour. Their models actually fly. The pair of them will drive to the desert for trial flights. After the take-off, they'll hop back into the car to chase it, taking pictures of the flight.

Hank is a great one for sight-seeing and for excursions with his family. He and Mrs. Fonda, both slightly overboard on antiques, collected theirs the hard way, poking into old New England barns and attics to buy their treasures at the source.

Then, there's a side of Hank, perhaps the most ingratiating side, that he tries to keep from public view. This is Hank, the family man, the father. It's the guy you met riding the burros across the meadow with his children. It's Hank, the conscientious father, who like all fathers is baffled now and then by his growing children.

"What do you do," he asked Joan Crawford one day, "when you're giving your daughter a nice fatherly lecture—and in the middle she regards you solemnly and makes a big bubble with her bubble gum?"

There was Peter and his fondness for matches. After the second near-catastrophe, Hank sat him down and talked, man to man, about matches, and fire, and the terrible risks involved. He talked calmly, scientifically, patiently. And afterward Hank patted himself on the back for a good job of parental counseling.

"And next day," he confesses, "Pete burned down one of our hills, all the brush and trees. It scared him, though, and he hasn't played with matches since."

And all of this is Fonda, the only guy around (by his daughter Jane's report) who isn't a city slicker.

Let's call him a *country* slicker, though, and maybe we've got something!

THE END

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INSIDE STUFF

(Continued from page 19) how such a rumor started," she said. "I've heard nothing of kidnappers."

So they began tracking down the story and made an amazing discovery. A set worker's remark to the effect that Ann would be happy to be rid of that "tail" and walk around freely, had been interpreted by an outside messenger boy to mean a dogging detective. A detective must mean kidnappers. Scenting a story to incite interest, the lad had spread it around. On just such flimsy foundations are many Hollywood rumors based.

Star Visiting: Lunch with Tyrone Power in his favorite corner table at the Twentieth Century-Fox dining room is a good deal like holding court, what with writers, actors, set workers and executives strolling over for a brief chat.

Cesar Romero, with a day off from tossing about Greer Garson as a fellow acrobat in the M-G-M movie "Julia Misbehaves," stopped by for a chat. Watson Webb, who is cutting Tyrone's current film; Lee Cobb, a fellow actor and friend; director Walter Lang, followed by Clifton Webb. After lunch we drove to the back-lot set of Tyrone's current film "Leave It to the Irish." What a set! In a canvas draped stage nestled a woodland glen, replete with forest ponds, greens and even an active waterfall in whose rising mists sat the world's cutest leprechaun, Cecil Kellaway. Between takes Cecil, whose ears are impishly pointed by make-up, told us of hearing two men discussing him at the day's rushes. "Who is that guy?" one asked. The other replied, "I don't know but he'll never get anywhere. His ears are too big."

Droppers-In: Artist Paul Clemens, who paints the stars, and his cute wife Ruth, brought Cal a replica of Ruth's brand new toy—a cross between a baby doll and a winged imp—which all Hollywood is crazy about. A charming couple, the Clemenses... Evie Johnson, heartbroken over that New York columnist's report that she and Van secretly separated. "Van's devotion and love during all those trying weeks before and after the baby's birth and my grave illness, deserve a better reward," Evie said.



Edward G. Robinson, taking a bubble bath on "Key Largo" set, isn't taking chances!

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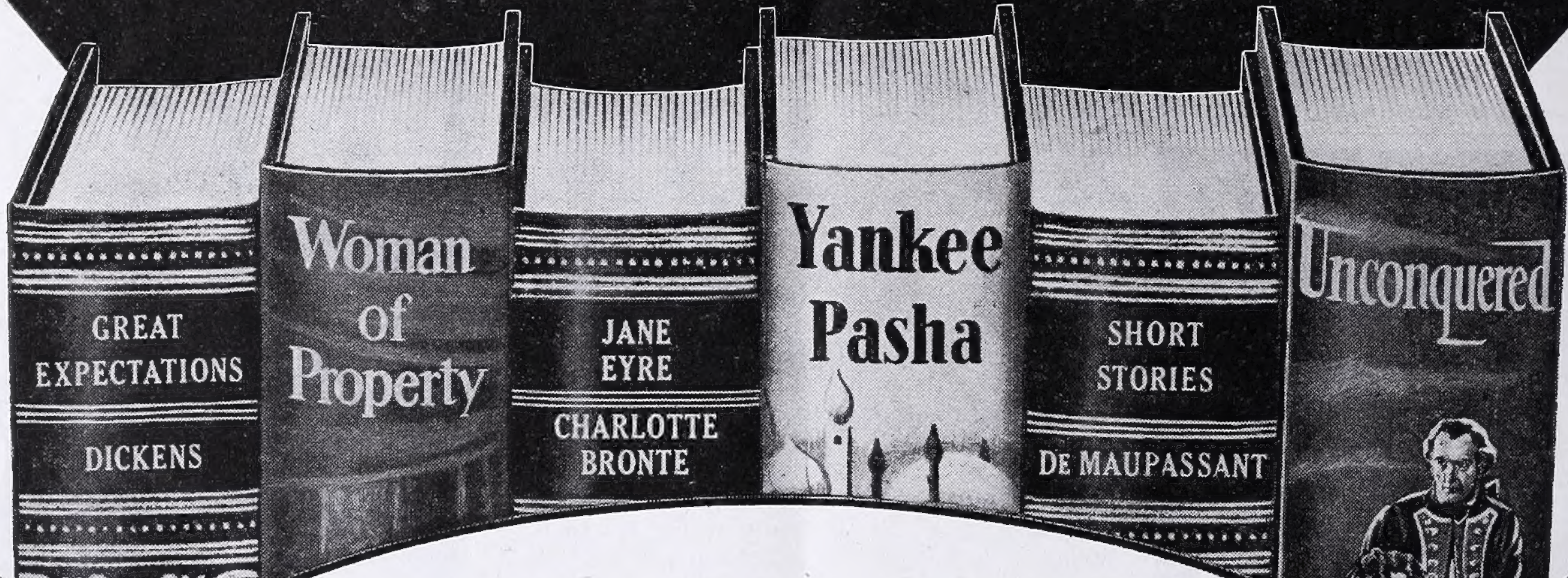
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